

# The Musical World.

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VOL. 46—No. 24.

SATURDAY, JUNE 13, 1868.

PRIOE { 4d. Unstamped.  
5d. Stamped.

## HER MAJESTY'S OPERA.

THEATRE-ROYAL, DRURY LANE.

Titiens, Nilsson, Kellogg.

THIS EVENING (SATURDAY), JUNE 13TH, will be performed Mozart's Opera,

"LE NOZZE DI FIGARO."

Il Conte d'Almaviva, Mr. Santley; Figaro, Signor Gassier; Dottore Bartolo, Signor Scalse; Basilio, Mr. Lyall; Don Curzio, Signor Agretti; Antonio, Signor Zoboli; Marcellina, Mdle. Corsi; Cherubino, Mdle. Christine Nilsson (her second appearance in that character); Susanna, Mdle. Clara Louise Kellogg (her second appearance in that character); and La Contessa, Mdle. Titiens.

CONDUCTOR - - - - - SIGNOR ARDITI.

Commence at Half-past Eight o'clock.

Stalls, One Guinea; Amphitheatre Stalls, 7s. and 5s.; Reserved Box Seats, 10s. 6d.; Gallery, 2s. 6d.

Boxes, Stalls, and Places may be obtained at the new Box-office, Her Majesty's Theatre, next Pall Mall, open under the superintendence of Mr. Nugent from Ten till Five; also at the Box-office, Theatre-Royal, Drury Lane, under the Front Portico; and at the principal Librarians' and Musiciansellers'.

## NEXT WEEK.

Mdle. Christine Nilsson.

MONDAY NEXT, June 15th, Donizetti's Opera, "LUCIA DI LAMMERMOOR." Edgardo, Signor Mongini; Enrico Aston, Signor Gassier; Raimondo, Signor Foli; Arturo, Signor Agretti; Normanno, Signor Casaboni; Alisa, Mdle. Corsi; and Lucia, Mdle. Christine Nilsson.

Mdle. Titiens.

On TUESDAY NEXT, June 16th, Cherubini's Opera, "MEDEA." Medea by Mdle. Titiens.

Titiens, Nilsson, Kellogg.—Extra Night.

THURSDAY NEXT, June 18th, Mozart's Opera, "LE NOZZE DI FIGARO."

Titiens, Kellogg, Nilsson.

SATURDAY, June 20th, "IL DON GIOVANNI."

**MDLLE. TITIENS** will appear as **LA CONTESSA** THIS EVENING, and as **MEDEA** on TUESDAY NEXT.—HER MAJESTY'S OPERA.

**MDLLE. CHRISTINE NILSSON** as **CHERUBINO** (for the second time) THIS EVENING, as **LUCIA** on MONDAY NEXT.—HER MAJESTY'S OPERA.

**MDLLE. CLARA LOUISE KELLOGG** (who has been specially re-engaged) will appear as **SUSANNA** (for the second time) THIS EVENING.—HER MAJESTY'S OPERA.

**LE NOZZE DI FIGARO.—SPECIAL NOTICE.**—Every available place having been disposed of for the representation of Mozart's Opera, "Le Nozze di Figaro," THIS EVENING, it is respectfully announced that it will be REPEATED on THURSDAY NEXT, the 18th inst.—HER MAJESTY'S OPERA.

**MORNING PERFORMANCE, WEDNESDAY, JUNE 24.**  
TITIENS, NILSSON, KELLOGG.

Mozart's Opera, "LE NOZZE DI FIGARO."

Doors open at Half-past One; commence at Two o'clock precisely. Boxes, Stalls, and Places at the Box-office of Her Majesty's Opera; also at all Librarians' and Booksellers'.—HER MAJESTY'S OPERA.

**MR. KUHE'S ANNUAL GRAND MORNING CONCERT,** Monday, June 22nd, at St. James's Hall. Mesdames Titiens and Christine Nilsson, Signor Gassier, and Liebhart, Santon-Delby, E. Angèle, Drasill, and Trebelli-Bettini; MM. Mongini, Reichardt, and Bettini, Jules Lefort, Foli, and Santley. Violin, M. Sainton; Violoncello, Signor Piatti; Harmonium, Herr Engel; Harp, Mr. Aptommas; Pianoforte, Mr. Kuhe. Conductors—MM. Arditi, Bevilacqua, Randegger, and W. Ganz. Sofa Stalls, 15s.; Reserved Seats, 10s. 6d.; Balcony, 5s.; Area and Orchestra, 3s.; Upper Balcony, 1s. To be had of all the principal Musiciansellers and Librarians; Mr. Austin's Ticket Office, St. James's Hall; and of Mr. Kuhe, 15, Somerset Street, Portman Square, W.

## ROYAL ITALIAN OPERA, COVENT-GARDEN.

Mdle. Pauline Lucca, Signor Graziani, Signor Mario.

THIS EVENING (SATURDAY), JUNE 13TH, Donizetti's Opera,

"LA FAVORITA."

Extra Night.—Mdle. Adelina Patti, Signor Graziani, Signor Mario.

On MONDAY NEXT, June 15th, Mozart's Opera, "DON GIOVANNI."

Mdle. Pauline Lucca.

On TUESDAY NEXT, June 16th (for the first time this season), Meyerbeer's grand Opera, "L'AFRICAINA."

Subscription Night, in lieu of Tuesday, July 28th.—Mdle.

Adelina Patti, Signor Mario.

On THURSDAY NEXT, June 18th, Rossini's Opera, "IL BARBIERE DI SIVIGLIA."

Mdle. Pauline Lucca.

On SATURDAY, June 20th, Meyerbeer's grand Opera, "L'AFRICAINA."

## CRYSTAL PALACE.—HANDEL FESTIVAL.

MONDAY, JUNE 15TH . . . . . "MESSIAH."  
WEDNESDAY, JUNE 17TH . . . . . SELECTION.  
FRIDAY, JUNE 19TH . . . . . "ISRAEL."

Commencing each day at Two o'clock precisely. The Orchestra (double the diameter of the Dome of St. Paul's) entirely roofed over, and with the Grand Transept acoustically improved, will contain

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carefully selected from the Orchestras, Musical Institutions, and Cathedral Choirs throughout the Country, and from various parts of the Continent, comprising the principal Professors and Amateurs. It is confidently expected that this Great Triennial Festival will be by far the most complete and magnificent display ever witnessed.

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MDLLE. CAROLA AND MADAME LEMMERS-SHERBINGTON.  
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SIGNOR FOLI AND MR. SANTLEY.

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Numbered Stall Tickets, including the raised seats in front of the Royal Boxes, Sets for the Three Days, Three Guineas and Two Guineas and a-half; Stalls, Single Day, Twenty-five Shillings and One Guinea; Reserved Tickets, Sets for the Three Days, One Guinea; Reserved Single Day Tickets, if bought before the day, Seven Shillings and Sixpence; Admission Tickets, if bought before each day, Five Shillings; by payment at the Palace on the day, Seven Shillings and Sixpence.

Guinea Season Tickets admit on all the Four days. For the extraordinary facilities for Return Tickets extending over the Festival, see special bills issued by nearly every railway company.

Tickets at the Crystal Palace, Sydenham, London, S.E.; or at 2, Exeter Hall, London, W.C. Cheques and Post-Office Orders payable to George Gaze.

Full details and block plan of Reserved Seats on personal application, or will be sent on receipt of two stamps, at the Crystal Palace, at Exeter Hall, and at the usual agents.

## ST. GEORGE'S HALL.

**25TH JUNE.—MR. W. PETTIT'S FIRST CONCERT,** Thursday Morning, at Two. Vocalists—Miss Blanche Cole, Madame Weiss, and Madame Emmeline Cole; Misses Julia Elton, Julia Derby, and Lucie Hann; Mr. W. H. Cummings and Mr. Lewis Thomas. Principal instrumentalists—Misses Kate Roberts, Kate Gordon, Marian Buels; Messrs. H. Blagrove, Carrodus, Baetens, W. Hann, A. Golmick, Henry Baumer, G. Collins, W. and T. Pettit. Choir of Eighty. Conductors—Signor Randegger and Mr. W. Pettit. Tickets at 9, Exeter Hall.

**MR. G. W. HAMMOND** has the honour to announce that his PIANOFORTE and MISCELLANEOUS CONCERT will take place at the HANOVER SQUARE ROOMS, on THURSDAY MORNING, June 18th, to commence at Three o'clock. Tickets Half-a-Guinea each (all reserved) to be had of Mr. G. W. Hammond, 11, St. Leonards' Gardens, Maida Vale, W.

Under the Immediate Patronage of  
 THEIR R.H.H.'s THE PRINCE AND PRINCESS OF WALES,  
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 H.R.H. THE DUCHESS OF CAMBRIDGE,  
 H.S.H. THE PRINCE AND H.R.H. THE PRINCESS OF TECK.

**MR. BENEDICT'S CONCERT, SATURDAY MORNING,**  
 June 20th, St. James's Hall. A few Orchestra Stalls near the Pianofortes,  
 21s.; Reserved Seats, 10s. 6d.; Unreserved, 5s.; Upper Balcony, 3s. Immediate  
 application is solicited for the few remaining Balcony Stalls, One Guinea each. At  
 the principal Musiccollees' and Libraries; Austin's Offices, 28, Piccadilly; and Mr.  
 Benedict's, 2, Manchester Square. Full Programme now ready.

**MRS. JOHN MACFARREN'S MORNINGS AT THE**  
 PIANOFORTE, in St. James's Hall.

PROGRAMME FOR TUESDAY, JUNE 23rd.

PART I.  
 SONATA, in A minor (No. 8 of Walter Macfarren's Edition) .. Mozart.  
 CAVATINA, "Una voce" (*Il Barbiero*)—Miss ROBERTINE HENDERSON .. Rossini.  
 MENDELSON .. W. Sterndale Bennett.  
 MELODY, "Chante pauvre petit"—Mr. W. H. CUMMINGS .. Deprez.  
 GAYOTTE and MUSE-TE (suites Anglaises) .. Bach.  
 Duet, "One Word" ("Dis moi un mot")—Miss ROBERTINE HENDERSON and Mr. W. H. CUMMINGS .. Nicolai.  
 NEW BRILLIANT FANTASIA, "Wales" .. Brissac.

PART II.  
 SONATA, in E flat (Op. 29) .. Beethoven.  
 NEW SONG (first time), "The Golden Heart"—Miss ROBERTINE HENDERSON .. G. A. Macfarren.  
 THIRD TARENTELE .. Walter Macfarren.  
 BARCAROLE, "O mia madre"—Mr. W. H. CUMMINGS .. David.  
 ETUDE DE CONCERT, "La rapidité" .. Wallace.

Erard's Pianofortes.

Stalls, 5s.; of Mrs. John Macfarren, 15, Albert Street, Gloucester Gate.

**MR. FRANK ELMORE** begs to announce that his  
 THIRD ANNUAL CONCERT will take place at the HANOVER SQUARE  
 Rooms, on THURSDAY EVENING, June 18th, 1868, to commence at Eight o'clock. He  
 will be assisted by the following eminent Artists—Vocalists—Miss Edith Wynne,  
 Madame Florence Lancia, Mdlles. Clara and Rosamunde Doria, Madame Emmeline  
 Cole, Mdlle. Sofia Vinta, and F. A. Catherine Baum; Herr Reichardt, Mr. Frank  
 Elmore, Signor Clabatta, and Mr. Lewis Thomas. Instrumentalists—Pianoforte:  
 Signor Tito Mattel, Herr Carl Hause, and Miss Maudeline Schiller; Flute, Miss  
 Sophie Angeline (Pupil of R. S. Pratton); Harp, Mr. J. Balsir Chatterton and Mr.  
 J. Cheshire. Conductors—Mr. Lindsay Sloper, Mr. G. B. Allen, Mr. Frank Mori,  
 and Mr. Ganz. Stalls (Numbered), 7s. 6d.; Reserved Seats (Numbered), 5s.; Area  
 and Orchestra, 3s.; of Mr. Frank Elmore, at his residence, 123, Adelaide Road, St.  
 John's Wood Park, N.W.

**MISS ELEANOR ARMSTRONG** begs to announce  
 that she will give a SOIREE MUSICALE, at the BEETHOVEN ROOMS, 27,  
 Harley Street, Cavendish Square, on WEDNESDAY, June 24th, 1868, commencing at  
 Half-past Five o'clock. Vocalists—Madame Patey-Whytock and Miss Eleanor  
 Armstrong; George Perren, M. Jules Lefort, and Mr. Patey. Instrumentalists  
 —Pianoforte, Mrs. Richard Blagrove (Miss Freeth) and Signor Tito Mattel; Violin,  
 Mr. Henry Blagrove; Concertina, Mr. Richard Blagrove. Conductors—Mr. Frank  
 Mori and Herr Althaus. Tickets, 7s.; Reserved Seats, 10s. 6d.; to be had only of  
 Messrs. Olivier & Co., 19, Old Bond Street; and of Miss Eleanor Armstrong, 60,  
 Burlington Road, St. Stephen's Square, W.

**ROYAL ACADEMY OF MUSIC.**—In consequence of  
 the sudden withdrawal of all pecuniary aid from Her Majesty's Government,  
 it has been resolved by the Special Committee appointed at a General Meeting of the  
 Directors, Subscribers, and Professors of the Institution, on the 2nd of May, to make  
 an appeal to the general public, with a view to raise an adequate fund for the future  
 provision of the Institution. A SPECIAL SUBSCRIPTION LIST has therefore  
 been opened at the LONDON AND COUNTY BANK, Hanover Square; and the  
 names of those who are willing to become contributors, either as annual subscribers  
 or as donors, will be received and duly acknowledged by the Members of the Com-  
 mittee, as well as by the Secretary; by whom also copies of the *Special Report*, issued  
 by the Committee, will be forwarded on application.

ROYAL ACADEMY OF MUSIC,  
 Tenterden Street, Hanover Square.

By Order, C. A. BARRY,  
 Secretary to the Special Committee.

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My sunny Gascon shore . . . . .	3 6
Serenade . . . . .	3 6

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 Soprano.

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REMOVAL.

**MR. J. WILLIAMS,** Music Publisher, begs to announce  
 his REMOVAL from Holborn to  
 24, BERNERS STREET, OXFORD STREET.

**BRIGHTON CONCERT AGENTS,**  
**PIANOFORTE AND MUSICSELLERS,**  
**LYON & HALL,**  
 WARWICK MANSION.

**MISS BESSIE EMMETT** (accompanied by Mrs. JOHN  
 MACFARREN) will sing GUGLIELMO's celebrated Ballad, "THE LOVER  
 AND THE BIRD," on Thursday next, June 18th, at Reigate.

**MISS BESSIE EMMETT**, invariably encores in  
 GUGLIELMO's "THE LOVER AND THE BIRD," will repeat it at Reigate,  
 on Friday, the 19th inst.

**MISS PALMER** will sing GUGLIELMO's new song,  
 "ONDA CHE SCORRI PLACIDA," at the Beethoven Rooms, Harley St.,  
 on the 18th inst. (accompanied by the Composer).

**MISS PALMER** will repeat GUGLIELMO's new song,  
 "ONDA CHE SCORRI PLACIDA," at the Conversazione of the Society  
 for the Encouragement of the Fine Arts, on the 18th inst.

**MISS EDITH WYNNE** will sing BENEDICT's popular  
 song, "ROCK ME TO SLEEP," at the Composer's Concert, St. James's  
 Hall, June 20th.

**MISS ELENA ANGELO** will sing "WHY ART  
 THOU SADDENED?" (Answer to Benedict's "Rock me to sleep"), at Mr.  
 Kuhn's Concert, St. James's Hall, Monday Morning, June 22nd.

**MISS GRACE ARMYTAGE** and Mr. H. C. SAN-  
 DERS will sing OFFENBACH's popular Duet, "I'M AN ALSATIAN," at  
 the Harrogate Spa Concerts, every evening next week.

**MISS MARIAN ROCK** will play E. SAUERBREY's ad-  
 mired Transcription, "LORELEY," on June 18th.

**MISS ROBERTINE HENDERSON** will sing Mr.  
 MARSHALL BELL's new song, "SUNSHINE," at the Composer's Concert,  
 Beethoven Rooms.

**MISS BERRY-GREENING** begs to announce that she  
 is now in Town for the Season, and that she has resumed her Private Lessons  
 and Classes as usual. Letters relative to Concert Engagements, Private Parties,  
 Lessons, etc., should be addressed care of Messrs. CHAPPELL, 50, New Bond Street, W.

**MISS CLINTON FYNES** requests that all communi-  
 cations respecting Concerts, Pianoforte Lessons, etc., be addressed to her,  
 27, Harley Street, Cavendish Square, W.

**MADAME WEISS** has the honour of announcing to her  
 friends and the public that she has resumed her Professional Duties, and is in  
 town for the Season.—St. George's Villa, Gloucester Road, Regent's Park.

**MR. HENRY GORDON** will sing at Signor Bellini's  
 Concert, at St. George's Hall, on the 15th inst. Communications respecting  
 engagements (Tenor) to be addressed care of Messrs. DUNCAN DAVISON & Co., 244,  
 Regent Street.

**MR. C. FOWLER** will play his new compositions, "LA  
 BADINAGE" and "QUEEN MAB," at his Concert at Miss Burdett  
 Coutts's (by kind permission). THIS DAY, June 13th.

**MR. H. C. SANDERS** and MADAME ARMYTAGE  
 SANDERS will sing HENRY SMART's admired Duet, "WHEN THE WIND  
 BLOWS IN FROM THE SEA," at the Spa Rooms Concerts, Harrogate, every  
 evening next week.

## PHILHARMONIC CONCERTS.

The concerts of the Philharmonic Society, in the Hanover Square Rooms, are exhibiting unaccustomed spirit, and the new conductor, Mr. W. G. Cousins, continues to make way to such good purpose that the second season of his directorship, now far advanced, may already be chronicled with all justice as a marked improvement on the first. At the fourth concert, besides the great attraction of the singing of Mdlle. Kellogg, who chose the *cavatina* from *La Gazza Ladra*, and the difficult air with accompaniment for two flutes (Messrs. Svensden and Card), sung by Catherine in the last act of Meyerbeer's *Etoile du Nord*, there were two novelties. The first of these, an overture styled *Overture Symphonique*, by Mr. John Francis Barnett, offers a fresh proof of the conscientious striving of that industrious young aspirant to excel in every branch of composition. It was well played, and received with the warmest signs of approval, Mr. Barnett being called for at the end of the performance. The pianoforte concerto of Herr Reinecke, who succeeded Herr Rietz, who succeeded Herr Niels Gade (who succeeded Mendelssohn), as conductor of the Gewandhaus Concerts at Leipzig, though new to the Philharmonic audience, had been already made known at the Crystal Palace Concerts, through the admirable performance of Mr. Oscar Beringer. Our first impression—that it was a clever, though dry and laboured work—was in no way modified by the brilliant execution of Herr Alfred Jaell, whose success was in proportion to his merit. One of the symphonies at this concert was Spohr's No. 2, in D minor, written expressly for the Philharmonic Society, and brought out there in April, 1820, during Spohr's first visit to London. But about this (Spohr's best) and the noble *Eroica* of Beethoven it is unnecessary to say a word. The second overture was Weber's somewhat hackneyed *Ruler of the Spirits*; the other singer was Signor Foli, who gave the air "Sorgete," from Rossini's *Maometto Secondo*, which he had sung a very short time previously at the New Philharmonic Concerts. The fifth and last concert was also marked by novelty. First we had a forgotten concerto for violoncello and orchestra (the seventh of some dozen such), by Bernhard Romberg, brother of Andreas Romberg, the leading part in which was executed by Signor Piatto with such beauty and variety of tone, such faultless intonation, mechanical accuracy, and incomparable grace of expression, that while the concerto itself, which is in the key of C major, and, in consequence of the melodic turn of its final movement, entitled "Swiss Concerto," was generally pronounced "rococo," the performance was unanimously heard with delight and applauded with enthusiasm. The movement of most distinction is unquestionably this last, although the *adagio cantabile*, in A flat, is sufficiently tuneful and pretty. Never, perhaps, has the "Emperor of Violoncellists" played more superbly. The other novelty was the appearance of Signor Alfonso Rendano, a young Italian pianist, whose unanticipated co-operation was announced at the foot of the programme, as subjoined:—

"The directors have much pleasure in announcing that, by a fortuitous circumstance, they are enabled to introduce to the subscribers the youth, Alfonso Rendano, who, as a pianist and composer, has made a great impression in Paris during this season."

Signor Rendano played Mendelssohn's well-known *Andante e Rondo Capriccioso*, in E, together with a so-called "Valzer-Fantasia" of his own composition, and met with a good deal of applause; but, young as he is, he cannot fairly be cited as a "phenomenon." One of the symphonies was the vigorous No. 2 (in D) of Beethoven, who in this (written in 1802) seems already striving hard to divest himself of obligations to his renowned predecessors, Haydn and Mozart. The other was Mendelssohn's Scotch Symphony, in A minor. The symphony of Beethoven was even better given than that of Mendelssohn, which exacts more delicate handling, especially in the wonderful *scherzo*. The overtures were *La Nonne Sanglante*, perhaps M. Gounod's worst, and *Die Zauberflöte*, incontestably Mozart's best. These should have changed places in the order of the programme. The singers were Madame Trebelli-Bettini, Signor Bettini, and Signor Gassier, of Her Majesty's Opera, whose selection of pieces—from Gounod, Donizetti, Paer, and Otto Nicolai—presented nothing new.

At the sixth concert (June 8) Herr Antoine Rubinstein played Schumann's pianoforte concerto in A minor; and an overture entitled *Rosenwald*, composed by Mr. Charles Lucas, was performed. The symphonies chosen for the occasion were Mozart's in D (with the minuet), and Beethoven's in C minor; the singers were Mdlle. Tietjens and Herr Rokitsansky. More about this in our next.

(Abridged from the "Daily News.")

The sixth concert took place on Monday night, when the following was the selection:—

PART I.			
Symphony in D	...	...	Mozart.
Aria, "Ah! wie will ich triumphiren"	...	...	Mozart.
Concerto in A minor, pianoforte	...	...	Schumann.
Scena, "In felice,"	...	...	Mendelssohn.
Overture, "Rosenwald"	...	...	C. Lucas.

## PART II.

Symphony in C minor	...	...	Beethoven.
Cavatina, "Und ob die Wolke"	...	...	Weber.
Air and Variations in D minor	...	...	Handel.
Overture in C ("Trumpet")	...	...	Mendelssohn.

The two symphonies exhibited that contrast so essential and so often neglected in concert programmes. The symmetrical proportions of Mozart's melodious work and the heroic grandeur of Beethoven's were interesting specimens of the characteristics of the two greatest instrumental composers the world has yet seen. Of Mendelssohn's fine "Trumpet Overture" we have before spoken. Mr. Lucas's overture is the production of a gentleman, one of the principal and most highly-esteemed professors of the Royal Academy of Music in its best days. To the instructions of Mr. Lucas in harmony, and especially in the art of writing for the orchestra, many of the students were indebted. Although Mr. Lucas's compositions have not been frequently brought before the public, he has written many works in the higher branches of the art—symphonies, overtures, operas, and other productions. The overture performed on Monday night is a favourable specimen of his powers as an orchestral writer, containing many happy passages, and some elaborate instrumentation. It was extremely well played and received with loud applause. The reception awarded to Herr Rubinstein proved that he is advancing in public estimation in this country. Again, however, as at Herr Rubinstein's recent Recital, we had to regret those occasional spasmodic exaggerations by which he mars some otherwise splendid performances. On each occasion, at Monday's concert Herr Rubinstein was greeted with loud applause and recalled; giving, after Handel's air with variations, a transcription of the Turkish March from Beethoven's *Ruins of Athens* music. The scena of Mendelssohn, now classed as Op. 94 (composed in 1843 for the Philharmonic Society), was, according to Rietz, based on an earlier work, of which Mendelssohn speaks, in a letter dated February 7, 1834, as fearing that it was "becoming too tame." What it may have been in this earlier shape we know not, but the modest, self-deprecating criticism of the composer would certainly not apply to the work in its present form. There is much impassioned and dramatic expression in the preliminary recitative, and great refinement and pathos in the aria, "Ah ritorno," with those varied and picturesque details in the orchestral accompaniments that none but a thorough master can command. Sung with such power and expression as it was by Mdlle. Tietjens, some surprise was felt that it had not been more frequently given by the Society for which it was produced. The splendid bass song from Mozart's *Die Entführung*, and the graceful *cavatina* from Weber's *Der Freischütz* were excellently given—the former by Herr Rokitsansky, the latter by Mdlle. Tietjens.

## POLYGRAPHIC HALL.

Mr. Woodin's hall, in King William Street, Strand, is at present occupied by Mr. Robert Heller, an American professor of legerdemain, who gives *seances* "magical, musical, and humorous." These three epithets are significant. As a conjuror, in the popular sense of the word, he has indeed few rivals, but as a humorist and conjuror combined he certainly stands alone. Shunning alike the pompous air which is assumed by some of his competitors, and the extreme urbanity which is affected by others, he talks in a quiet sarcastic tone, as if intending to convince his spectators that much as he may desire them to admire his feats, he is by no means astounded at his own proficiency. His discourse abounds in jokes, good, bad, and indifferent, all provocative of laughter, but all as free from any accompaniment of laughter on the part of the joker as those of the late Artemus Ward, whom Mr. Heller seems to have taken for a model.

The new American conjuror has a mechanical trick or two, including a peacock, like that exhibited by M. Robin; but on the whole he may be said to belong to that severe school of legerdemain in which Frikell and Hermann are masters, and to rely rather on his own manual skill than on ingeniously constructed apparatus. His tricks, too, lie out of the ordinary routine, while at the same time they derive an entirely novel character from the unpretending manner in which they are executed. His most showy exploit is the evocation of a flock of live ducks from a large tub, in which two eggs have been deposited; and next in rank comes the extraction, from a borrowed hat, of a lady's gown, which, at first folded up, gradually assumes a bulky appearance, and at last, on being removed, discovers a damsel of no small dimensions. But those who derive their chief gratification from the combination of skill and humour will probably prefer Mr. Heller's revelation of an expedient "to pay the Abyssinian War tax." Pretending that the air is charged with coins, English and American, he makes a clutch with an empty hand, in which he invariably displays a dollar or a shilling, flinging every fresh acquisition into a hat, sometimes through the crown or sides, without, of course, making a hole. There is something in the performance of this feat—in this industrious realization of something out of nothing—that belongs to the spirit of true comedy.

The interval between the two parts of the performance is filled up by the execution of a brilliant fantasia on the piano. Mr. Heller himself is the artist, and this proves that he is not only magical and humorous, but musical into the bargain.



## ROYAL ITALIAN OPERA.

Awaiting the Italian version of Auber's *Domino Noir*, the *Assedio di Corinto* (Siege of Corinth) of Rossini, and Verdi's *Giovanna d'Arco* (with Mdlle. Adelina Patti in full armour), the habitual frequenters of this magnificent theatre have been supplied with too large a variety of entertainments to allow of any plea for grumbling. Since our last notice they have heard the *Sonnambula*, *Don Pasquale*, and *Martha*, with Mdlle. Patti as the unparagoned heroine of each; *Fra Diavolo* and *Faust e Margherita*, with Mdlle. Pauline Lucca as charming in the lively maid of Terracina as in the pensive "Jungfrau" of North Germany; the *Robert le Diable* of Meyerbeer; and, in addition, for the first time this season, three stock operas of the repertory, the production of which, season after season, is always anticipated with pleasure—*Don Giovanni*, *La Favorita*, and the *Huguenots*. It is about these last we have to say a few words.

Although the Don Giovanni of Signor Graziani by no means comes up to the ideal libertine whose fascinations alone induce us to tolerate the delinquencies of which he is guilty, we must own that, in some respects, it agreeably surprised us. When Signor Graziani, as an actor, attempts to do least, he almost invariably does best; and in his Don Giovanni we observe fewer of those escapades of which in other characters he makes a lavish exhibition—as though with the determination to be nothing if not dramatic. It is a quiet performance from beginning to end, and therefore (from Signor Graziani) all the more acceptable. He sings much, though not all, of the music remarkably well. The most successful of the two airs which he retains is the serenade, "Deh vieni alla finestra" (Act 2), addressed to Elvira's waiting-maid; the least successful is the animated "Finchè dal vino," for which he has not the volubility indispensable to its rapid and distinct articulation. The third and most characteristic air, "Metà di voi qui vadano," in which Don Giovanni, disguised under the cloak and hat of Leporello, instructs Masetto and his friends where to find and how to deal with the profligate nobleman of whom they are in quest, is (perhaps wisely) omitted. The remainder of the cast is precisely the same as last year (when Don Giovanni was represented by Signor Cotogni). Of Mdlle. Patti's Zerlina we need not repeat what has been said year after year in its praise. Nothing more engaging, nothing more perfect of its kind has been witnessed on the Italian or any other stage. The duet, "La ci darem," with Don Giovanni, and the delightful airs, "Batti, batti" and "Vedrai carino," in which the rustic coquette gives comfort and solace to the very suspicious Masetto (played unobtrusively and naturally by Signor Tagliafico)—sung with a religious adherence to the text and a purity of taste that leave absolutely nothing open to criticism—are, as ever, heard with rapture and encored with enthusiasm. Signor Mario, who once again resumes the part of Don Ottavio, by his exquisite delivery of "Il mio tesoro," gives the lie to the apothegm of the poet:

"Singula de nobis anni prædantur euntes"

—inasmuch as many things are still his which no other stage tenor can equal. Of the Donna Anna of Mdlle. Fricki, the Donna Elvira of Madame Lemmens-Sherrington, the Leporello of Signor Ciampi, and the Commendatore of Signor Capponi there is nothing new to say. The orchestra and chorus, under Mr. Costa, are what they always are in *Don Giovanni*; and we must thank Mr. A. Harris for having at last dispensed with the bevy of ladies who were wont to partake of Don Giovanni's supper in the last scene—a supper to which he has invited the statue of the Commendatore, and during the progress of which his conversation is addressed exclusively to his servant. If Mr. Harris would get rid of the absurd pantomimic demons, who, when the statue has descended through a trap, come to take away Don Giovanni, and, indeed, if he would altogether recast the stage business of the last scene, he might be further entitled to the gratitude of every lover of Mozart's music and every appreciator of Mozart's dramatic masterpiece.

The first performance of *La Favorita*, welcome under any average circumstances for its beautiful and pathetic last act, and invariably welcome, when Signor Mario plays Ferdinand, for its last act but one, was principally remarkable on account of the truly magnificent acting of this greatest of lyric comedians. In the earlier scenes of the opera Signor Mario appeared rather out of sorts; but when it came to the *finale* of Act 3, where Ferdinand—made aware by the courtiers that, in his marriage with Leonora, he has allied himself with the cast-off mistress of the King, and is consequently dishonoured—spurns the favours he has received, breaks his sword in two, and throws the pieces indignantly at his Royal master's feet, the acting and singing of Signor Mario were beyond praise. It may be safely asserted that, the finest achievements of Edmund Kean and Rachel excepted, nothing finer than this splendid exhibition of dramatic power has been witnessed within the memory of the last two generations of theatregoers. Signor Mario was inspired on the occasion, and was not so much the Mario of bygone years as a Mario, who, voice only excepted, in bygone years was unknown. The Leonora of Donizetti is not, perhaps, on the

whole, one of the parts in which Mdlle. Lucca feels most at home. The music, here and there, is hardly suited to her high soprano voice. Her performance has fine points, nevertheless; and the last act, in which the contrite and suffering Leonora comes to seek her lover in the Monastery at St. Jacopo, and meets him in time to implore his forgiveness to win back his love, and to die in his arms, is touching and admirable throughout. The noble bass voice of Signor Baggiolo gave emphatic importance to the music of Baldassare, the daring monk who, strong in his ecclesiastical authority, threatens even his King with the terrors of excommunication; and Signor Graziani sang the lackadaisical air of the peccant monarch of Castille, "A tanto amor"—when, cowering under the menaces of Baldassare, Alphonso IX. bestows his mistress upon Ferdinand, a guerdon for that valiant captain's achievements in battle—as he has sung it over and over again, and is likely to sing it until he gives up singing it altogether. As a mere spectacle the *Favorita* shines brilliantly, even at Covent Garden; and the attractions of the ballet, in Act 2, are now enhanced by the very admirable dancing of Mdlle. Dor in a Spanish *pas*, which she executes in perfection.

The *Huguenots* (the performance of which, in the absence of Mr. Costa, was conducted with readiness and ability by M. Sainton, Mr. Costa's eminent *chef d'attaque*) is very much what it was last year. To say anything new about it is beyond our capability; while to talk about it at all would be merely to repeat in set terms what has been written year after year, for twenty years past, since the splendid *chef-d'œuvre* of Meyerbeer was originally brought out in an Italian stage (1848), with Madame Pauline Viardot-Garcia as Valentine, and Signor Mario as Raoul de Nangis. Signor Mario is still the Raoul, and still a Raoul without peer. Mdlle. Lucca, the latest of our Valentines, is what we have known her from her very first appearance in England, at the end of the season of 1863, when she played Valentine and no other character, a Valentine full of impulse, often so happy as to lead her to the highest flights of lyric-histrionic effect, a Valentine, too, with a voice such as any might envy—one of the best and most dramatic Valentines, in short, that have been witnessed on our stage. Signor Colini's Marcel is not so good as his Bertram, in *Robert le Diable*—the only other part he has played; nor can we speak in very flattering terms of the Urbano of Mr. Gye's most recently acquired contralto, Mdlle. Grossi. Signor Cotogni makes an excellent Nevres; but M. Petit is somewhat hesitating and tremulous as St. Bris—who, the chief of the conspirators against the Huguenots, ought surely to be emphatic in his denunciations, steady and clear in the unravelling of his plot. The *Huguenots*, however, being one of those great operas that are always welcome, a change here and there in the *dramatis personæ*, so long as the Valentine and Raoul have the ear of the public, does not greatly matter; and as just now the Valentine is Mdlle. Lucca and the Raoul Signor Mario, there is little cause for dissatisfaction.

The operas performed during the current week have been the *Huguenots* (Monday); *La Figlia del Reggimento*, with Mdlle. Adelina Patti as Maria—"first time these three years" (Tuesday); *Faust*, (Thursday); and *La Sonnambula* (Friday). *La Favorita* is to be repeated to-night.

## HER MAJESTY'S OPERA.

At Her Majesty's Opera we have had three repetitions of *Lucia di Lammermoor*, Mdlle. Christine Nilsson's impersonation of the heroine in which has raised her to the very highest position in her art. *Don Giovanni*, too, has been played again, with the unwonted attraction of Mdlles. Tietjens, Nilsson, and Kellogg, as Donna Anna, Donna Elvira, and Zerlina. A third performance of Rossini's happily resuscitated *Gazza Ladra* has confirmed the very favourable impression created at the first by Mdlle. Kellogg's Ninetta; the *Huguenots* has been repeated with a powerful reinforcement to the general cast in Signor Mongini's Raoul de Nangis (the other characters as before); and Mdlle. Kellogg has afforded a fresh proof of honourable aspiration and intelligent dramatic insight by adding the trying part of Amina to her list, and doing quite enough with it to encourage a belief that, after further experience she will make the character of the Sonnambulist as much her own as that of Violetta, Martha, Linda di Chamouni, or Ninetta. Besides all these, Cherubini's superb *Medea* has been revived, with Mdlle. Tietjens, naturally, as the Colchian sorceress; while *Le Nozze di Figaro* has been repeated, with a similar distribution of three of the principal characters (the Countess, Susanna, and Cherubino) to that which this season has enhanced even the never failing attraction of *Don Giovanni*.

The revival of *Medea*—with all its sublimity too sombre an opera to please the ordinary subscribers, and better introduced earlier, or later, in the season, before the summer birds of fashion have come, or after they have migrated—was, of course, a boon to musicians and amateurs of music. Cherubini was no composer for the crowd, either



high-bred or low-bred. Schumann (from other causes in a like predicament) compares him somewhere with that other great Florentine, Dante Alighieri—"for his stern inflexible resolve." But Cherubini was written much more lively operas than *Medea*, as all acquainted with his *Deux Journées*, the German *Wassertrager*, well know. Nevertheless, *Medea* (of which our musical readers need not fear that we are about to give a new description) is his undoubted masterpiece. On the whole, the performance at Her Majesty's Opera was a very fine one. *Medea*, *Fidelio* (or *Leonora*) not excepted, is unquestionably the grandest, and in all respects most satisfactory among the many admirable assumptions of Mdle. Tietjens. The part seems to have been made for her, and she for the part. Her very entry on the scene has a touch of the sublime in it; and this first indication is carried out to the end. Cherubini's music, too, is more difficult and exacting than even that of Beethoven in *Fidelio*, and probably no one now on the stage can boast of the same qualifications with which to approach it as Mdle. Tietjens. The last act, one of the most noble and powerfully dramatic in all opera, ancient or modern, exhibits her histrionic and her vocal capacity in equally strong lights. In short, not to dwell again in detail upon a well-aired topic, her *Medea* is altogether one of the most striking examples of consummate lyric tragedy that the modern stage has known. It is as fine now as it was in 1865, when the opera of Cherubini was first revived at Her Majesty's Theatre—to replace for ever, it is to be hoped, the puerile setting of the same tragedy by Simon Mayr, Bavarian, who, though Cherubini composed his work as far back as 1797 (six years after the death of Mozart), had the courage to put new music to the same libretto, or rather an Italian version of it, fifteen years later (1812). The Jason of Signor Mongini is far superior to the Jason of Dr. Gunz, representative of that fickle warrior in 1865; and his singing, not alone of the one air allotted to him, but of the splendid duets with *Medea* (Acts 2 and 3) is magnificent. It is highly creditable to this gentleman, who has been exclusively brought up in the modern Italian school of opera, that he should have bestowed the pains to master an extremely difficult part, having nothing in common with anything he had ever sung till now. Of course, the noble voice of Signor Mongini is as favourable to the music of Jason as to that of any other character. Nothing can be finer than the Creon of Mr. Santley; but we need feel no surprise at his doing anything well, seeing that he has long been an adept in all styles. The Dirce, *Medea's* unhappy rival, is Mdle. Bauermeister, who sings the by no means easy air in the first act remarkably well (and is accompanied no less well on the flute by Mr. Svensden); the Neris, *Medea's* faithful follower, is Mdle. Sinico—who in this, as in every part she essays, declares herself convincingly an artist of the true stamp. The air (with bassoon *obbligato*—admirably played) in which Neris vows eternal fidelity to her mistress (Act 2)—is sung by this lady in perfection. The chorus and orchestra, under the careful direction of Signor Ardit, are excellent throughout. A finer specimen of choral singing than that during the celebration of the nuptial rites of Dirce and Jason, where the *canto fermo* of the priests is heard, alternately taken up by voices of men and women, and ever and anon mingling with the solemn harmony of the procession-march, has rarely if ever been listened to in a theatre. The audience to *Medea* was not a crowded one; but, in compensation, it was enthusiastically alive to the transcendent worth of the music, and the evening was a genuine artistic triumph for Mdle. Tietjens and her companions.

We have already noticed the performance of Mozart's *Nozze di Figaro*—perhaps, if melody be the soul of music, the most truly Orphean of his works. It was given, however, on Saturday night, with a new distribution of certain of the more important characters. Mdle. Kellogg, for instance, played Susanna, and Mdle. Nilsson played Cherubino—the mischievous and amorous page. Thus, as in *Don Giovanni*, Mdle. Tietjens being set down for the Countess Almaviva, Mr. Mapleson contrived to get his three principal "first ladies" into one and the same opera. The result was that the theatre was crowded to the roof. By her animated and thoroughly charming impersonation of Cherubino Mdle. Nilsson has added one more to her brilliant successes. While full of life, her reading of the character is also instinct with grace, and, as she sings those exquisite airs, "Non so più cosa son" and "Voi che sapete" (the last unanimously encoored), we are constrained to believe that Cherubino is something more than a mere flighty, scapegrace boy—that he is a poet "*en herbe*." Mdle. Kellogg, too, by her very admirable performance of Susanna, has advanced her position materially in the judgment of those who think that to render Mozart's music well is the highest test of a dramatic singer's capability. And certainly to give the music of Susanna with more uniform purity and correctness, or with a more thorough appreciation of its meaning, would be hardly possible. Moreover, Mdle. Kellogg acted the character just as well as she sang the music; and in our opinion the gifted young American has done nothing since she first appeared amongst us to justify more entirely the high encomiums and the general acceptance that have greeted her. Of Mr. Santley's Count Almaviva, Mr. C. Lyall's Basilio,

and Signor Gassier's Figaro—all excellent—we have previously spoken. Signor Foli was Bartolo, and Signor Zoboli the drunken gardener Antonio. Altogether, we have seldom heard a more satisfactory performance of *Le Nozze di Figaro*, from one end to the other—not the least agreeable incident being the restoration of the characteristic *fandango*, which gives variety and musical interest to the wedding scene. Mdle. Nilsson's "Voi che sapete" was not the only piece that obtained an encore, a similar compliment being paid to the duets, "Crudel perchè" (Mdle. Kellogg and Mr. Santley), and "Sull' aria" (Mdles. Tietjens and Kellogg). At the end of each act the curtain had to be raised again, in obedience to the unanimous desire of the audience.

The operas performed during the present week have been *Lucia di Lammermoor* (Tuesday); *Don Giovanni* (Wednesday—morning performance); and *Il Barbiere di Siviglia* (Thursday). *Le Nozze di Figaro* is to be repeated to-night.

#### NEW PHILHARMONIC CONCERTS

At the second of Dr. Wyld's New Philharmonic Concerts, in St. George's Hall, besides the two movements from Schubert's unfinished symphony in B minor, first introduced at the Crystal Palace, and previously heard this season at those of the Philharmonic Society, we had Mendelssohn's earliest published symphony in C minor, one of the works which first made him known to England as an orchestral writer. Dr. Wyld judiciously restored the original *scherzo* and *trio*, rejecting the *scherzo* from the famous *Ottet*, which Mendelssohn himself curtailed in dimensions and scored for orchestra, when his symphony was originally played at the Philharmonic Concerts. Nevertheless, the other *scherzo*—a masterpiece full of characteristic humour and delicate touches—might at any time be played alone. It is far too good to be thrown aside. The concerto was Beethoven's No. 5, in E flat, which is grander and of larger proportions, if not more beautiful, than the No. 4, in G (Mendelssohn's favourite). This was executed with wonderful vigour, from first to last, by Herr Ernst Lubeck. The singers were Signor Graziani (of the Royal Italian Opera), who gave airs from *Dinorah* and *Maria di Rohan*, in that smooth and "mellifluous" style for which he is noted; and Mdle. Enequist, who, in Handel's florid air, "Sweet bird," from *Il Penseroso* (cleverly accompanied by the flute of Mr. Svensden), and in some of those catching Swedish melodies to which her easy and piquant delivery lends a special charm, was equally, and with equal right, successful. The concert began with Spohr's most laboured and least interesting overture—"Im Ernsten Styl" (Op. 126, in D), and ended with Auber's light and tuneful prelude to *Zanetta*.

At the third concert, the most crowded of the season, Herr Antoine Rubinstein, the famed Wallachian pianist, played, and Mdle. Adelina Patti sang. Herr Rubinstein selected Beethoven's fourth pianoforte concerto (in G), to which he gave a reading entirely new, and in the first and last movements of which he introduced *cadenzas* of his own, without exception the most incoherent, and, at the same time, pretentious to which we ever listened. The mechanical powers of this gentleman are extraordinary, but they are occasionally, as in the present instance, displayed at the cost of the author whose work Herr Rubinstein may chance to take in hand. We prefer hearing him in his own music, or in the music (so-called) of Abbé Liszt and other congenial composers,—with which the impetuosity Herr Rubinstein is at intervals seemingly unable to control is less entirely out of keeping. In the second part of the concert he introduced two of Schumann's bagatelles ("Abends" and "Vogel als Prophet"), winding up with Liszt's transcription of Schubert's "Erl-König"—his performance of which last was marvellous for sustained energy and endurance. The great success of the evening, however, was obtained by Mdle. Adelina Patti, who as a virtuoso yields to none, but whose most difficult flights of vocalization are accomplished with such grace, and so entirely without effort, that they do not sound difficult at all; and this, it must be owned, is the genuine triumph of what is oddly termed "virtuosity." In "Una voce poco fa," and the *finale* from the *Sonnambula*, beginning with "Ah non credea mirarti" and ending with "Ah non giunge" (in these last ably accompanied on the pianoforte by Herr Strakosch) she enraptured the audience. Both pieces were encoored; but Mdle. Patti would only accede to the last request, in response to which she returned to the platform, and gave "Home, Sweet Home." The symphonies were Haydn's lively and ingenious "Letter V" (in G), and Mendelssohn's always welcome Italian Symphony (in A)—both finely played, the last more particularly. There were also two overtures—Weber's *Der Freischütz*, and Cherubini's to his little-known opera, *Die Abencerragen*; besides one of the songs of Anneten (*Der Freischütz*), charmingly given by Mdle. Clara Doria, with "Il mio tesoro," and an air from Verdi's *Luiza Miller*, both sung by Signor Fancelli, the Elvino, Edgardo, &c., of Mr. Gye's theatre.

At the fourth concert the symphony was Spohr's most popular orchestral work, *Die Weihe der Töne*, which Dr. Wyld persists in mis-translating as "the Power of Sound."

## MR. SIMS REEVES'S CONCERT.

The enduring popularity of our great tenor was proved once more at St. James's Hall on Monday night, when and where an enormous audience assembled to hear him sing his choicest pieces. As Mr. Reeves came forward in the double capacity of concert-giver and performer, the public seem to have felt doubly bound to rally round him. Hence the result of his appeal was of such a character as to be quite an exception to the ordinary run of like entertainments. We must say, however, that the exception was not greater in that respect, than in regard to the entertainment itself, which, attractive from first to last, possessed also a genuine musical interest. The pieces selected by Mr. Reeves as his own share of the programme were those most intimately associated with his name. He began, for example, with "Total Eclipse" the pathetic air in which the blind Samson laments his affliction. Nothing could exceed the pathos thrown into this touching composition by the singer's art. Mr. Reeves next gave "Fra poco," Edgardo's famous apostrophe to the tombs of his fathers. This was encored with rapture, but the compliment was declined with firmness. "Adelaide," finest of love-songs, came next. Need we say how it was delivered, or how the audience insisted upon an encore with a determination brooking no refusal. The same result followed a magnificent rendering of Lee's demonstrative song, "The Macgregor's Gathering," instead of repeating which, however, Mr. Reeves substituted "Good-bye, Sweetheart," singing it with wonderful expressiveness and effect. Rarely has the popular tenor so thoroughly asserted his right to the high position he holds. The concert-giver was assisted in the instrumental department by MM. Auer, Ries, Zerbini, and Piatti, who played together Mozart's quartet in C major, the first and last named also giving respectively Vieuxtemps' "Reverie" and Piatti's solo on airs from *Linda*. The pianist was Mr. Charles Hallé, respecting whose playing of the Pastoral Sonata and some smaller selections it would be superfluous to speak. Miss Banks, Madame Patey-Whytock, and Mr. Patey also rendered Mr. Reeves able assistance.

## SIGNOR ARDITI'S CONCERT.

Signor Arditi, the skilful and indefatigable conductor at Her Majesty's Opera, has, as usual, given a concert remarkable in equal degrees for length and quality. All the chief artists connected with Mr. Mapleson's theatre took part in this entertainment, and rarely has "Old Drury" been more densely thronged. We cannot attempt to describe in detail the incidents of a concert the programme of which comprised nearly forty pieces, nor do we believe that if such a description were printed any one, except, perhaps, Signor Arditi himself, would take the trouble to read it through. A few general remarks must, therefore, suffice. No less than eight compositions by Signor Arditi were performed—a vocal quartet, "L'Invito al Mare," a new ballad called "The nearest way Home," sung by Mdlle. Liebhart; a new *valse*, entitled "Kellogg Valse," charmingly given by the gifted young artist whose name it bears, and who was compelled by unanimous desire to repeat it; the "Turkish Hymn," composed, it may be remembered, in honour of the visit of the Sultan (last summer), to the Crystal Palace (in which all the principal singers of the establishment joined, with chorus and orchestra); the well-known *valse* called "L'Estasie," confided to Mdlle. Sinico; a song named "The Gift and the Giver," sequel to the "Stirrup Cup" which could not have been in better hands than those of Mr. Santley, who had already made the "Stirrup Cup" famous; a very pleasing new ballad, "A Kiss for your Thought," again confided to Mdlle. Sinico; and a mazurka, "La Farfaletta," undertaken by Miss Ellerman. Away from the contributions of Signor Arditi, the chief interest of the concert centred in Mdlle. Nilsson who, besides singing "The Last Rose of Summer," and taking part in the "Spinning-wheel" quartet from *Martina*, with Madame Trebelli, Signor Bettini, and Mr. Santley, introduced the great scene of the madness and death of Ophelia, from the fourth act of M. Ambrose Thomas's *Hamlet*, which has been so much talked of that all the musical world of London was curious to hear it. With respect to the music of M. Thomas we must confess to a sad disappointment. We really can find little or nothing in it beyond an incoherent jumble of short fragments, almost destitute of musical interest, and very inartistically put together. In regard to Mdlle. Nilsson herself it was quite a different matter. Without the advantages of stage decoration, stage costume, chorus, or orchestra (the orchestral parts not having arrived in time), the accomplished Swede managed to rivet the attention of the audience from the first note to the last. She acted as though none of these accessories were wanting, and sang to absolute perfection. Nevertheless, we could not help wishing, all the while, that, in lieu of the laboured and ineffective music of M. Thomas, Mdlle. Nilsson had been "warbling, bird-like," the old familiar melodies to which time out of mind our English Ophelias have accustomed us. If this be the great scene of the

French operatic *Hamlet*, all we can conclude is that the remainder must be very dreary. Mdlle. Nilsson was accompanied on the pianoforte by Mr. Benedict in such masterly style that the absence of an orchestra was never once thought of, and the last movement of the *scena* being rapturously encored, was repeated. Among the few other noticeable features of this concert of which we can possibly speak was the fine execution of the "Inflammatus" from Rossini's *Stabat Mater*, by Mdlle. Tietjens—with an accompaniment (admirably played by Mr. Pittman) on the recently acquired "electric organ" about which much more might be said than we have space for at present; the noble singing of Signor Mongini (with Mr. Santley and Signor Foli) in a movement from the trio in the second act of *Guillaume Tell*; the lively trio from Cimarosa's *Matrimonio Segreto*, given with infinite spirit by Mdlle. Tietjens, Mdlle. Kellogg, and Madame Trebelli; a solo on the violoncello, played—how, we need not say—by Signor Piatti; Ernst's fantasia on airs from *Otello*, which exhibited to singular advantage the remarkable talent of Mr. Carrodus, Signor Arditi's first violin; and Weber's *Concertstück* for pianoforte and orchestra, the leading part in which was taken by Mr. Frederic H. Cowen, a young pianist (pupil of Mr. Benedict) of whose promise we have had more than one occasion to speak, and whose performance of this celebrated work has advanced him a good step forward in his professional career. The performances of the orchestra were restricted to the overtures to *Zampa* and *Guillaume Tell*. The rest of the concert must be left to the imagination.

## MR. LINDSAY SLOPER'S CONCERT.

A "monster concert" of the highest attraction was given by Mr. Lindsay Sloper at the St. James's Hall, in which Mdlle. Adelina Patti, Signor Mario, and other members of Mr. Gye's company took part, together with many foreign and English artists of rank. Mr. Sloper of late years has appeared much too rarely in public; and yet few belonging to the profession of which he is a member can bring forward more honourable credentials. A composer and pianist of distinguished ability, Mr. Sloper is one of the small number who have never deviated from the right path, but, looking at art from a serious point of view, have treated it accordingly. His programme, like the programme of Signor Arditi, comprised little short of forty pieces, vocal and instrumental, and it is only possible to notice the leading points of interest. Foremost among these were Mr. Sloper's own performances, which embraced Chopin's *Andante Spianato* and *Polonaise*, a piece scarcely ever heard in public, and on that account alone (being by Chopin) the more attractive; a *réverie*, with the romantic title of "By the Lake," and a very effective "Galop de concert"—the last two composed by Mr. Sloper himself, and both, more particularly the "*réverie*," a very graceful movement, full of delicate points suggesting the hand of the true musician, worthy his reputation. These were played with the ease and fluency of a thorough master—the *Andante* and *Polonaise* of Chopin calling for especial remark. Mr. Sloper also joined Madame Arabella Goddard in the variations for two pianofortes, composed by Mendelssohn and Moscheles, on the "Gipsies' March," from Weber's *Freischütz*, one of the most brilliant and effective pieces of its kind ever written. Moreover, a clever pupil, Miss Austine, performed his ingenious fantasia upon airs from M. Gounod's charming pastoral opera, *Mireille*; while another pupil, Miss Fanny Kingdon, played the variations from the Kreutzer Sonata, with Herr Rosenthal; and yet another, Miss Sophia Heilbron, a child of genuine promise, did him no less credit by her execution of Weber's "Invitation à la Valse." From the remaining noticeable things in the programme may be singled out two new and charming songs by Mr. Arthur S. Sullivan, the first, "Oh! Sweet and Fair," entrusted to Madame Sainton-Dolby, the second, and best, "O fair Dove, O fond Dove" (words by Miss Jean Ingelow) to Miss Edith Wynne. Both, it need hardly be said, were in thoroughly competent hands. Mdlle. Adelina Patti sang her favourite "Ah non giunge" in her usual style, and, being unanimously encored, gave "Within a mile of Edinbro' town." Even more acceptable was her "Voi che sapete," an air which she would do well to sing often, seeing that she sings it to perfection. This, too, was encored, and the irrepressible "Home, Sweet Home," substituted. Signor Mario met with no less favour, his "Una furtiva lagrima" delighting his hearers so much that he had no choice but to come back and give another Italian air. But here we must stop. Enough that Mdlles. Fricci and Grossi, Signors Fancelli, Graziani and Baggiolo, M. Jules Lefort, Herr Reichardt, Mr. Lewis Thomas, Mdlle. Rives, all sang; that Herr Rosenthal played a solo on the violin, and Signor Piatti a solo on the violoncello; that the Quartet Glee Union varied the programme with a choice selection of glees; and that MM. Benedict, Lindsay Sloper, W. Ganz, and Randegger shared among them the duties of accompanist at the pianoforte. Altogether the concert was a splendid one of its kind, and the audience were evidently pleased.

BADEK.—Madame Viardot-Garcia's two-act operetta, *L'Ogre, Conte de Fées*, was performed on the 23rd ult., at the Villa Turgénieff, and proved a decided success. The performers were the fair composer's children and pupils. The audience consisted of some thirty persons all belonging to the highest circles. Among them was the Queen of Prussia.—M. Gounod's *Romeo et Julie* has not come up to the expectations formed of it.

## THE HANDEL TRIENNIAL FESTIVAL.

(From the "Morning Post.")

All the preliminary arrangements for this great and popular celebration are now completed. The general rehearsal, usually a sort of epitome of the entire proceedings, is to take place on Friday afternoon in the Crystal Palace itself. The days fixed for the three performances are Monday, Wednesday, and Friday in the ensuing week (June 15, 17, and 19). On the first day the *Messiah*, and on the last *Israel in Egypt*—the oratorio of the New and the oratorio of the Old Testament—will be given. One might imagine that these sublime masterpieces should change places, and the "Jewish musical epic" (as *Israel* has been called) precede the "Christian musical epic" (as the *Messiah* has been called). But Mr. Bowley, the zealous and indefatigable general manager of the Crystal Palace, has doubtless good reasons for putting the *Messiah* first, although Handel, as all the world—or, at least, all the musical world—is aware, wrote *Israel* first. Little does it matter, however, so that the two oratorios are performed as they have hitherto been performed at these unparalleled celebrations. And that such will be the case there can be little reason to doubt, seeing that Mr. Costa, conductor of conductors, is again at his post, and again has a host of singers and players under his control, numerous enough to crowd the gigantic Handel orchestra on the west side of the great Central Transept to the roof, and, from all we can gather, more than ever efficient.

The three years that have elapsed since the fourth Handel Festival—the third since it was constituted "triennial"—have, there is every reason to believe, been used to excellent purpose. What the "Metropolitan Amateur Members of the Handel Festival Choir" have been doing in London at Exeter Hall, under the direction of Mr. Costa, and elsewhere, in special groups, is sufficiently well known to our readers. In the "provinces" we hear on excellent authority that equal diligence has been manifested; and we have only to read our country contemporaries to learn how the North and Mid-England "contingents" have been practising at Leeds and Birmingham, the East England "contingents" at Norwich, the North-West "contingents" at Liverpool, and others at Worcester, Hereford, Gloucester, Bradford, &c. So that we may fairly look forward to an exhibition of choral strength such as has never before been exhibited—not alone in England, but in Europe—since music was an art.

What effect will be produced by such a vast assemblage of competent singers in the superb choruses of the *Messiah* and the unparalleled double choruses of *Israel in Egypt* may be readily imagined. Nor will they have fewer opportunities of display at the second morning's performance (Wednesday), when the genius of the composer, of whom Mozart said, "He is the master of us all," and at whose tomb Beethoven declared he could have knelt and worshipped (or *vice versa*), will be demonstrated in all its extraordinary versatility. Let Mr. Bowley himself—an enthusiast for Handel if ever there was one—tell us, in his own words, what are the chief ingredients of Wednesday's programme:—

"The music to be performed on the second day of the Festival (Wednesday, June 17) has occupied considerable attention. The object of this, the 'Selection' day—to many musical enthusiasts the most interesting of the three—is to give such a selection of Handel's compositions as shall exemplify his very varied styles. It will include the overture to the *Occasional Oratorio*, which, with its broad, imposing march, performed by such an orchestra, must be highly effective. This will be followed by a selection from *Saul*, including the universal favourite, 'Envy, eldest born of Hell.' Two choruses, probably new to ninety-nine out of every hundred of the audience, will then be given—'Now, Love, that everlasting boy,' from *Semele*, and 'He saw the lovely youth,' from *Theodora*, the latter of which is stated to have been regarded by Handel as one of his happiest efforts. The great chorus from *Alexander's Feast*, 'The many rend the skies,' will also be included in the programme, and besides some miscellaneous solos, the celebrated 'Passion Choruses,' from *Solomon* will be introduced. The third part will terminate with the famous chorus from *Judas Maccabeus*, 'See the Conquering Hero comes.' It will thus be evident that a selection of the most varied and interesting character will be ensured for the second day of the Festival."

Especially interesting will be the selections from those little known works, *Theodora* (Handel's last oratorio but one) and *Semele*. But in all respects, to those who care for Handel's choral music, the second day will be as interesting as any of the three; and to those who care for Handel's solo airs, no less interesting—seeing that the principal singers engaged for the Festival are each set down in the programme for at least one song. When it is stated that these singers are Mdlles. Tietjens, Christine Nilsson, Clara Louisa Kellogg, and Carola; Mesdames Lemmens-Sherrington, Rudersdorff, and Sainton-Dolby; Signor Poli; Messrs. W. H. Cummings, Santley, and (king of oratorio singers) Sims Reeves; it is useless to insist upon the musical treat that may be anticipated.

The band, or instrumental orchestra, is to consist, as before, of some 500 performers, among whom are about 420 or 430 players upon stringed instruments; so that while the first (experimental) Handel Festival in

1857 was a great event, the second (the centenary celebration exactly 100 years after Handel's death) in 1859, a greater; the third, in 1862 (when the Festival was constituted "triennial"), a greater still; and the fourth, in 1865, greatest of all, there is excellent cause to believe that the fifth, in this present year of 1868, will surpass every one of its predecessors, and add, if that were possible, to the musical renown of the Crystal Palace.

(From the "Daily News.")

All the arrangements, local and general, for this important musical event are now complete. We have recorded, on each occasion, the successful results of the great choral rehearsals of the 2,200 members of the London Handel Festival Choir, held at Exeter Hall on the 15th and 29th of last month. Smaller assemblages of the dispersed contingent bodies of choristers have long since been taking place in preparation for the great public rehearsal at the Crystal Palace on Friday next, which will, in fact, be virtually the commencement of the Festival itself, since it will really be a grand performance, with very little, if any, of that hesitancy and repetition which the term rehearsal usually implies. Every member, orchestral and choral, of the vast array of nearly four thousand performers, is so thoroughly competent (as proved by the careful selection exercised) and so well prepared by the special training that has long been going on, that what is called a rehearsal will, as already said, have little, if any, of the usual characteristics of such a meeting. Moreover, the rehearsal of Friday will comprise some of the special features of each day's Festival performance, including solos by the great vocalists engaged.

The alterations in the Handel orchestra, now completed, will constitute a large advance on the improvements made at the last Festival. The Central Transept, double the diameter of the dome of St. Paul's, is now enclosed with screens, thus forming a grand concert-hall, with a power of concentrating the sound to a degree that has never yet been attained at any previous Crystal Palace Festival. Of the probable results in this respect a highly favourable notion was derived from the effect produced at last Saturday's Opera Concert, when the enclosure was only partially effected. Every care has been taken for the comfort of the visitors; the roof being screened from the heat of the sun by coverings placed outside, and every provision being made for thorough ventilation. The stage of the theatre fronting the Handel orchestra is being fitted up with Royal boxes, a reception-room, floral parterres with fountains and sculpture, as on the occasion of the visit of the Sultan in July last year. An important feature is the increase of railway facilities since the last Festival—the different points of departure and the additional service in this respect being now amply sufficient for the conveyance to and fro of the maximum amount of expected visitors without delay or embarrassment. With such a musical director as Mr. Costa, and such business arrangements as those of Mr. Bowley and his worthy coadjutors of the Crystal Palace and the Sacred Harmonic Society, a double success, artistic and financial, may fairly be anticipated for the Handel Festival of 1868.

THERE will be an interesting Handel revival at the Crystal Palace to-night, it having been decided to perform the *Firework Music* in connection with a pyrotechnic display. As the work is rarely heard, and but very little is known concerning it, a few particulars may not be unacceptable. On the 27th of April, 1749, the Peace of Aix-la-Chapelle was celebrated by a firework exhibition in the Green Park. The "machine," or stand, "represented a magnificent Gothic temple, from which extended two wings, terminated by pavilions 114 feet in height to the top of his Majesty's arms, 410 feet long." Preceded by a salute from "101 brass ordinance" the affair ended by the Gothic temple taking fire, and very nearly burning down the King's library which stood close at hand. But some music "Mr. Handel" had written for the occasion was duly played out, and seems to have gratified the crowd immensely. The greatest curiosity had been felt about it. A contemporary print records how, when the music was rehearsed at the Spring Gardens, Vauxhall, 12,000 persons attended and "occasioned such a stoppage on London Bridge that no carriage could pass for three hours." This excitement probably arose as much from the peculiar character of the music as from the popularity of its composer. The overture for example, truly described as "a grand overture of warlike instruments," was written for twenty-four hautboys, twelve bassoons, nine trumpets, nine horns, three pairs of kettle-drums, a serpent, and a double bass. So remarkable an orchestra would account of itself for any degree of curiosity. The other pieces, intended to illustrate various pyrotechnic designs, were two *allegros*—the second called "La Rejouissance"—one *Bourrée*, one *Siciliana*, entitled "La Paix," and two minuets, in all of which the "warlike instruments" were joined by others more peaceful. Handel must have been gratified by the success of his novel effort. *Firework Music* had a place in concert programmes for a long time, and when the composer directed its performance on behalf of the Foundling Hospital it brought 1,000 half-guineas to the funds. In return Handel was enrolled a governor and guardian of the hospital.



## THE ALEXANDRA PALACE ORGAN.

This magnificent instrument, now in course of erection by Mr. Henry Willis, possesses five claviers and one hundred and one stops, eighty-seven of which speak. To enable the performer to command the stops and accessories, there are six pneumatic combining pistons to each clavier, which arrange in fixed selections the stops of each organ by the mere pressure of the finger. There are also numerous pedals, commanding the various organs on the French system. The wind is derived from bellows placed in the basement; two of these are blown by a steam engine of twelve horse power, and supply ordinary pressures of air. Another bellows is of prodigious strength, and blown in connection with a vacuum apparatus by a second engine of eight horse power. From the bellows in the basement the wind passes into twenty-four reservoirs placed in the localities of the various sections of each organ. Each manual is furnished with a pneumatic lever of the most approved construction, as an intermediary power, between the keys and the valves of the organ; and the pedal has two pneumatic levers interposed for the same purpose. Everything has therefore been done to secure the greatest precision in all the movements, and that noiselessly. The whole draw stop movement is upon an entirely new principle, each stop being drawn and withdrawn by a pneumatic lever of peculiar construction in connection with a reciprocating apparatus commanded by the ordinary draw stop rod, the motor being highly compressed air for the one and highly attenuated air for the other. By these means the ordinary draw stop movements, such as levers, shafts of iron, rods, centres, &c., are entirely got rid of. For this invention, and for some other contrivances in connection with the wind, the builder has obtained a patent.

The following is a complete list of the stops in each organ:—

Four Manuals, from CC to A .. .. .	58 notes.
Two Octaves and a half of Pedals, from CCC to F .. .. .	30 notes.
The First Manual, or SOLO ORGAN, comprises	
1. Violoncello { Imitative } .. .. .	8
2. Viola .. .. .	4
3. Flûte Harmonique .. .. .	4
4. Flûte Octaviane .. .. .	4
5. Concert Flute, Imitative .. .. .	4
6. Piccolo do. .. .. .	2
7. Claribel .. .. .	8
8. Bombardon .. .. .	16
9. Trumpet (Harmonic) .. .. .	8
10. Ophicleide .. .. .	8
11. Bassoon .. .. .	8
12. Oboe (Orchestral) .. .. .	8
13. Clarinette do. .. .. .	8
14. Clarion .. .. .	4
The Second Manual, or SWELL ORGAN, commands	
1. Double Diapason .. .. .	16
2. Bourdon .. .. .	16
3. Open Diapason .. .. .	8
4. Open Diapason .. .. .	8
5. Salcional .. .. .	8
6. Lieblich Gédact .. .. .	8
7. Flûte Harmonique .. .. .	8
8. Flûte Octaviane .. .. .	4
9. Flauto Traverso .. .. .	4
10. Principal .. .. .	4
11. Twelfth .. .. .	3
12. Fifteenth .. .. .	2
13. Sesquialtera, 5 ranks. .. .. .	16
14. Mixture, 3 ranks. .. .. .	16
15. Contra Posanne .. .. .	16
16. Contra Fagotto .. .. .	16
17. Cornopean .. .. .	8
18. Trumpet .. .. .	8
19. Hautboy .. .. .	8
20. Voix Humaine .. .. .	8
21. Clarion .. .. .	4
The Third Clavier, or GREAT ORGAN, consists of	
1. Double Diapason .. .. .	16
2. Bourdon .. .. .	16
3. Open Diapason .. .. .	8
4. Open Diapason .. .. .	8
5. Open Diapason .. .. .	8
6. Viol di Gamba .. .. .	8
7. Claribel .. .. .	8
8. Quinte .. .. .	6
9. Principal .. .. .	4
10. Flûte Traversière .. .. .	4
11. Quinte Octaviane .. .. .	3
12. Super Octave .. .. .	2
13. Piccolo .. .. .	2
14. Sesquialtera, 5 ranks. .. .. .	16
15. Mixture, 3 ranks. .. .. .	16
16. Trombone .. .. .	16
17. Bombard .. .. .	8
18. Trumpet .. .. .	8
19. Posanne .. .. .	8
20. Clarion .. .. .	4
The Fourth Clavier, or CHOIR ORGAN, contains	
1. Contra Gamba .. .. .	16
2. Viol di Gamba .. .. .	8
3. Salcional .. .. .	8
4. Claribel .. .. .	8
5. Flûte Harmonique .. .. .	8
6. Lieblich Gédact .. .. .	8
7. Vox Angelica .. .. .	8
8. Flûte Octaviane .. .. .	4
9. Gemshorn .. .. .	4
10. Viola .. .. .	4
11. Lieblich Flûte .. .. .	4
12. Flageolet .. .. .	2
13. Mixture, 3 ranks .. .. .	8
14. Corno di Bassetto .. .. .	8
15. Trompette Harmonique .. .. .	8
16. Clarion .. .. .	4
The PEDAL comprises	
1. Double Diapason (open wood) .. .. .	32
2. Double Diapason (open metal) .. .. .	32
3. Sub Bourdon .. .. .	32
4. Open Diapason (wood) .. .. .	16
5. Violin (metal) .. .. .	16
6. Bourdon .. .. .	16
7. Contra Basso (open wood) .. .. .	16
8. Octave .. .. .	8
9. Principal .. .. .	8
10. Super Octave .. .. .	4
11. Sesquialtera, 3 ranks .. .. .	16
12. Mixture, 2 ranks .. .. .	16
13. Bombard .. .. .	32
14. Trombone .. .. .	16
15. Ophicleide .. .. .	16
16. Clarion .. .. .	8
ACCESSORIES.	
1. Solo to Great Organ. .. .. .	
2. Solo sub octave on itself. .. .. .	
3. Solo super octave ditto. .. .. .	
4. Solo to Choir .. .. .	
5. Swell to great unison. .. .. .	
6. Swell to great sub octave. .. .. .	
7. Swell to great super octave. .. .. .	
8. Choir to Great. .. .. .	
9. Pedale in octaves on Nos. 14, 15 & 16. .. .. .	
10. Pedale in octaves on Nos. 10, 11 & 12. .. .. .	
11. Solo to Pedals. .. .. .	
12. Swell to Pedals. .. .. .	
13. Great to Pedals. .. .. .	
14. Choir to Pedals. .. .. .	

## ROYAL DRAMATIC COLLEGE.

To the Editor of the MUSICAL WORLD.

SIR,—Whilst the subscribers and well-wishers to the Dramatic College have reason to be satisfied with the tardy appearance of a general balance-sheet from July 3, 1858, to April 30, 1868, and of a statement of receipts and expenditure from May 1, 1867, to April 30, 1868, much remains to be done to secure such a supervision of the subscriptions so liberally bestowed as will inspire confidence for a continuance and extension of public patronage. Nearly £27,000 raised for the College is a large sum; let us analyze the figures submitted by the Council, and audited by Mr. A. J. D. Filer.

Annual subscriptions appear from the balance sheet (after deducting the donations mentioned in the report) to amount to .. £187 8 6  
Donations, which being of a class that may fairly be expected to accrue to the institution occasionally, may be included in the year's income to .. 73 10 0

The income from the prize drama, and profit from Crystal Palace fête amount to .. .. . 171 4 0

Making the total legitimate income of .. £432 2 6  
This is exclusive of the gift of the Viceroy of Egypt, which, being of an exceptional character, should have been capitalized and invested, the interest arising therefrom only being treated as income. To administer the genuine income of £432 2s. 6d., it will be found that

Salaries and wages amount to .. .. £267 4 1  
Rent and taxes of office .. .. 59 10 8  
Accountants' charges .. .. 43 18 0  
Advertisements and printing .. .. 30 1 6

Total .. .. £440 14 3

It thus appears that, the income being insufficient to pay the expenses of management alone, the following items have had to be paid out of the accumulated balance of former years, and by expending the whole of the munificent gift of the Egyptian Viceroy. Continuing the summarized expenditure, it will be seen to stand thus:—

Repairs and maintenance of grounds (Maybury) .. .. £231 5 3  
T. P. Cooke's banquet, 1867 and 1868 .. .. 268 19 7  
Crystal Palace fête and T. P. Cooke's banquet, being arrears April 30, 1867 .. .. 214 4 3  
Sundries .. .. 71 6 3  
Law charges .. .. 12 12 0  
Architects' commission .. .. 88 10 0

£883 17 4  
Pensioners .. .. £543 5 0  
Coals, wood, candles, medicine, &c. .. .. 159 1 6

702 6 6

£1586 3 10  
It will thus be seen that after exhausting the donation of £500, and allowing the sums of £132 19s. 9d. and, as being chargeable to account of 1867, of £214 4s. 3d.—£347 4s., the College stands in a worse position on the transaction of the year by £747 11s. 7d.

With respect to the proceeds of the Crystal Palace fête, it is to be assumed of course that due precautions were taken to secure a proper appropriation of the receipts, but still it would be much more satisfactory to the supporters of the College if some information were afforded to test the effective check of outlay and receipts. The profit is given at £118 19s. 9d., a disappointing return when we read in the journals of the thousands gathered at Sydenham to stare at the actors and actresses who so kindly gave their time and their labour for the two days. The debtor and creditor account of the Crystal Palace fête ought to show:—

Dr. 1. What the Crystal Palace is allowed on the entrance tickets. 2. A return of the proceeds of the sales of fancy articles. 3. Specification of the receipts from the various exhibitions. 4. The sundry receipts.

Cr. 1. Cost of the articles sold at the stalls. 2. Railway charges and travelling expenses of the artists. 3. Expenditure on refreshments, wine, &c., supplied on the two days. 4. Advertisements, printing, stationery, &c. 5. Sundry expenses.

Now all the above items should be shown on both sides of the account, properly vouched, and the subscribers could then fairly come to the conclusion as to the nature of the outlay, and thus get rid of disagreeable rumours that persons having no claim whatever on the funds are entertained, and the money of the subscribers thus diverted from its legitimate purpose, namely, the comfort of the pensioners at Maybury, and the creation of capital to found the long-talked-of school for the children of artists. The accountant who prepared the balance-sheet ought never to be allowed such a large item as £71 6s. 3d. for sundries, and the auditor is equally to blame for passing such an entry.

In the general balance sheet there is the sweeping entry:—"Sundry expenses, including all preliminary expenses, £3,303 14s. 3d." And this amount appears after every conceivable charge had been duly recorded, except postage, which may perhaps be included in the printing, stationery, &c. Now the pensioners have received £2,683 6s. 3d. from 1858 to 1868, less than the £3,303 14s. 3d. thus lumped in the sundries! This Dramatic College balance sheet is additional evidence of the absolute necessity of a Government auditor for charity accounts, and of Government investigation into and control of the metropolitan and provincial benevolent institutions.—I have the honour to be, Sir, your obedient servant, A SUBSCRIBER TO THE DRAMATIC COLLEGE.

**The Moonlight Sonata.**

BY A MUSICAL MANIAC.

(From "Fun.")

## FIRST MOVEMENT.

Lazily, cloudlets, over the Moon,  
(Veiling little, if aught ye veil)  
Vapours across the starlight strewn,  
Sail for ever, if thus ye sail.  
Idle breezes out of the West,  
Let them linger in phantom forms.  
Night, be still as an infant's rest;  
Banish the darkness, chain the storms.  
Hush, my spirit, be calm as Night;  
Sorrow is calm, but it is not peace.  
Heralds of tempest, over the light,  
Storm-clouds hurry and will not cease.  
Eyes are dim that were bright and blue,  
Hands were warm that are long since cold;  
Both lie under the shading yew,  
Both lie under the churchyard mould.

## SECOND MOVEMENT.

The Elves! the tiny tricky Elves!  
They love to treat their dainty selves,  
To dancing in the night-time.  
'Tis twelve o'clock—the fairy hour;  
For hark! the sounds from yonder tow'r  
Inform me that's the right time.  
Here comes the laughing, rabble rout;  
See, see—they frisk around, about,  
In ev'ry kind of antic.  
And there's the king—the queen—the court—  
The clergy, and the common sort—  
All absolutely frantic.  
My goodness gracious, here's a game!  
I'm so delighted that I came  
To brood upon my sorrow.  
A melancholy muff I've been;  
But, after this delightful scene,  
I'll come again to-morrow.

## LAST MOVEMENT.

Hurricane signals gather apace  
Thickly over the pale moon's face;  
Masses of blackness looming forth,  
Southward and eastward, west and north;  
Wild wind veering, ever and aye.  
Over the compass—over the sky.  
Mutter of thunder, lurid gleams,  
Rain that clashes in deluge-streams.  
Over the wheat-fields, over the stiles,  
Two-and-a quarter of English miles.  
Boots that cannot exclude the wet,  
Clothes the thinnest that cash can get.  
Far away, in the homely cot,  
Stands my gingham—the best I've got.  
Never so much as a Macintosh,  
Never a cape, or an odd galosh!  
(Chord in C minor, f.)

ROSSINI has for the last thirty years retired, musically, from business, so to speak. What has he been doing all this time? He eats well, kisses promising young singers (*fœmini generis*) upon the forehead, and arranges *bons-mots* in his leisure hours. How many such are ascribed to the jovial old gentleman! Respect seeks out the best flowers in the laughing meads of humour, wherewith to adorn her favourite, who very willingly accepts this mark of attention. Why should not he? It is not long since the papers contained an account of the way in which he got rid of a young composer, who had written a wild production which he entitled funeral music on Meyerbeer's death. "Very good," the master is reported to have said, "but I should have been better pleased had you died, and Meyerbeer written the music." Excellent! said everyone, including the writer of the present lines, who says the same even now, though he is about to dispute the paternity of the joke. About August 1865, appeared the *Illustrirter Familien-Kalender* for 1867, and among the anecdotes it contained we find the following:—"A wretched musician, of the name of Löffler, called upon a celebrated piano virtuoso and requested the latter, who was leaning back comfortably in an arm-chair, and smoking a pipe, to allow him to play his newest cantata, *The Death of Mozart set to music by Löffler*. 'My dear sir,' replied the virtuoso, 'if it were the *Death of Löffler set to music by Mozart*, I should like very much to hear it; as it is, I prefer my pipe.'"

## REVIEWS.

*In the Woodlands.* Ballad. Composed by LUIGIA LEALI. [London: Duncan Davison & Co.]

THE plaint of a forsaken lover, simple, unaffected, and pleasing. A genuine ballad.

*Introduction and Gavotte for the Pianoforte.* Composed by OLIVER MAY. [London: Duncan Davison & Co.]

THIS is a cleverly constructed and interesting little work. While bearing a family resemblance to the *gavotte* of the old masters, it is far enough from being an imitation to prevent the possibility of mistaking one for the other. Mr. May evidently has a fondness for quaint and old-fashioned forms of composition. Otherwise he could not have written with such freedom and effect as in this instance. He has treated his themes well, the parts flow easily, and the whole is the work of a conscientious man.

*Fair Spring is Coming.* Song. The poetry by Miss GUNN; the music composed by W. T. WRIGHTON. [London: R. Cocks & Co.]

THE title-page of this song shows the genius of spring flying over a green and yellow landscape scattering flowers as she goes. We are sorry to say that this is the only genius we can see about it. Not a phrase of the melody is new, and the accompaniment is cast in the old set forms. It does not follow, however, that the song is unpleasing.

*Let there be Light.* Sacred Song. Written by Dr. HEINE. Composed by W. WILSON. [London: E. Morgan.]

THIS song is preceded by a "recitative," fashioned after a style of which the composer (who announces himself as the "inventor of 'Music made Easy'" must be also the originator. The air is simple and not unattractive, though allied to a nebulous sort of accompaniment.

*True Song.* Poetry by FLORENCE PERCY. The music composed by KATE LUCY WARD. [London: R. Cocks & Co.]

BRAVO! Miss Florence Percy, your picture of "the last rose of summer" deserves exhibition—

"The fair frail blooms which lov'd the sun  
Grew faint at touch of cold,  
And, chill'd and pale, fell, one by one,  
Dead in the dust and mould.  
But here, where down the dim wet walks  
The sere leaves whirl and beat,  
One rose looks through the bare brown stalks,  
And charms the air with sweet."

BRAVO! also, Miss Kate Lucy Ward, you have given us a very pretty melody. Suffer us, however, to point out that a masculine composer would "catch it" if he were to indulge in progressions of the extreme parts like A—B  
D—E.

*Metzler & Co.'s Part-Song Magazine.* Containing only Original Compositions by the most eminent modern composers. No. I. "Bright Tulips." G. A. MACFARREN. [London: Metzler & Co.]

YET another musical serial, but one which is as welcome as any of its predecessors, because it aims to occupy a vacant field, or, at best, a field worked only by casual hands. It starts well, for Mr. Macfarren's part-song is a genuine thing, a little manneristic perhaps, but none the less acceptable on that account. There are passages in it, especially on the words—

"But die you must away,  
Even as the meanest flow'r"

—which belong to the very highest order of composition. The opening number also contains some hints on choral singing from the pen of Mr. Macfarren, which are of great value.

*Les Oiseaux.* Valse de Salon. Par E. DE PARIS. [London: Metzler & Co.] A very pretty and effective drawing-room piece, not difficult, but sufficiently showy. The character of the music gives propriety to its title.

NEW ORLEANS.—*L'Africaine* has been produced with very great success.

DRESDEN.—The management of the Royal Operahouse has accepted Herr Richard Wagner's new opera, *Die Meistersinger von Nürnberg*.

MUNICH.—The rehearsals of Herr Richard Wagner's *Meistersinger von Nürnberg* have commenced, and the first performance of the work is fixed for the 21st inst.

LEIPZIG.—Herr C. Reinecke's opera, *König Manfred*, has been produced with great success. The composer, who himself conducted, was called for after each act, and the overture, as well as the prelude to the fifth act, was encored. The next novelties will be *Mignon* and *Hamlet*, by M. Ambroise Thomas, the former in the autumn, and the latter towards the end of the year.

## ST. JAMES'S HALL.

MADAME ARABELLA GODDARD'S  
THREE PIANOFORTE RECITALSOF  
MENDELSSOHN'S LIEDER OHNE WORTE

(Songs without Words),

INCLUDING THE WHOLE FORTY-EIGHT.

## THE THIRD RECITAL

WILL TAKE PLACE ON

THURSDAY AFTERNOON, JUNE 25TH.

## Programme.

## PART I.

SONGS WITHOUT WORDS:—No. 2, Book 1; No. 2, Book 7; No. 4, Book 3; and No. 3, Book 1—Madame ARABELLA GODDARD .. ..	Mendelssohn.
SONG—Mr. W. H. CUMMINGS .. ..	Schubert.
SONGS WITHOUT WORDS:—No. 1, Book 4; No. 2, Book 4; No. 4, Book 5; and No. 6, Book 7—Madame ARABELLA GODDARD .. ..	Mendelssohn.
SONG—Miss ANNIE EDMONDS .. ..	Schubert.
SONATA (Posthumous), in G minor (composed in 1821, at 12 years of age)—first time of performance—Madame ARABELLA GODDARD .. ..	Mendelssohn.

## PART II.

SONATA (Posthumous), in B flat major (originally introduced by Madame Arabella Goddard at the Monday Popular Concerts)—Madame ARABELLA GODDARD .. ..	Mendelssohn.
SONG—Miss ANNIE EDMONDS .. ..	Schubert.
SONGS WITHOUT WORDS:—No. 1, Book 8; No. 5, Book 1; No. 5, Book 8; and No. 2, Book 6—Madame ARABELLA GODDARD .. ..	Mendelssohn.
SONG—Mr. W. H. CUMMINGS .. ..	Schubert.
SONGS WITHOUT WORDS:—No. 1, Book 2; No. 3, Book 6; No. 4, Book 4; and No. 3, Book 8 .. ..	Mendelssohn.

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## SEVENTH RECITAL, THURSDAY AFTERNOON, JUNE 18TH.

To commence at Three o'clock precisely.

## Programme.

## PART I.

IMPROMPTU, in B flat, Op. 142, No. 3 .. ..	Schubert.
VARIATIONS in D, No. 12 .. ..	Beethoven.
SONG.	
FANTASIE SONATA, in G, Op. 78 (repeated by desire) .. ..	Schubert.

## PART II.

IMPROMPTU, in G, Op. 80, No. 3 .. ..	Schubert.
FANTASIE, in G minor, Op. 77 .. ..	Beethoven.
SONG.	
IMPROMPTU in A flat, Op. 142, No. 2 .. ..	Schubert.
MOMENT MUSICAL, in F minor, Op. 94, No. 3 .. ..	
RONDO A CAPRICCIO, in G, Op. 129 .. ..	Beethoven.

PIANOFORTE .. .. Mr. CHARLES HALLE.

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## TO CORRESPONDENTS.

SIDEY HAMM.—The accident to Mlle. Azelia at the Holborn Circus occurred on Monday, April 6. She only hurt some of the muscles of one of her arms by the fall (of eight feet).

## NOTICE.

The MUSICAL WORLD will henceforth be published on FRIDAY, in time for the evening mails. Country subscribers will therefore receive their copies on Saturday morning. In consequence of this change, it is urgently requested that Advertisements may be sent not later than Thursday, otherwise they will be too late for insertion in the current number.

With this number of the MUSICAL WORLD subscribers will receive four extra pages, and again, from TIME TO TIME, as expediency may suggest.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, JUNE 13, 1868.

THE FORTY-FIFTH MUSICAL FESTIVAL OF THE  
LOWER RHINE.\*

Cologne, June 1st, 1868.

IT is now exactly fifty years since the Musical Festivals of the Lower Rhine were established, and any one who, for the last two days, has witnessed the movement throughout the town, the busy animation, the zeal and the truly wonderful powers of endurance displayed by directors and directed at the rehearsals; anyone who, finally, heard yesterday evening the *Messiah* in the midst of a degree of heat compared to which the temperature of the last meetings of the German Customs' Parliament must be considered as moderate—anyone who observed the attention with which the public listened to every tone of the oratorio, though they had heard it so often; who observed the fresh enthusiasm which greeted most of the airs, and, above all, the endless manifestation of delight which burst forth at the conclusion of the "Hallelujah," and did not stop until the chorus had repeated it—anyone who beheld all this must have acknowledged with delight that the Festival is an institution possessing inextinguishable vitality, and that, just as it survived the year 1831, and the years 1848-50, when political circumstances prevented it from being held, it will victoriously weather any storms which may assail it in future. With a great number among the audience, the reason for their attendance may not, perhaps, be the purest love for art. Vanity, fashion, the Whitsuntide holidays, and many other such incentives may exert an influence; what if they do? Wherever men meet, they bring their weaknesses as well as their good qualities with them, the former working with the latter to produce the general result. We might safely lay a hundred to one that it was not out of pure love for tragic art that many Athenians ran off to the theatre to hear the *Antigone* of Sophocles; but, without the Olympic Games, many wonderful works of the Greek poets would not exist—and without the Musical Festivals of the Lower Rhine, for which Mendelssohn wrote his *St. Paul*, many of the greatest masterpieces of our heroes of tone would never have been heard in any part of south-western Germany. If we cast a retrospective glance at the origin and development of these festivals, we shall clearly perceive that they are no artificial creation, but a national necessity. They were founded in 1818, when Haydn's *Seasons* and *Creation* were performed at Düsseldorf, on the first two days of Whitsuntide. The very next year offered a fuller programme:

\* From the *Neue Berliner Musik-Zeitung*.



the *Messiah*, and, on the second day, a Symphony and Overture by Beethoven, a Hymn by Mozart, etc.; in 1825, the Ninth Symphony was performed at Aix-la-Chapelle, while still in manuscript—and thus the honour of having been the first to transport this musical landmark from Vienna to Germany belongs to the Festivals of the Lower Rhine. They continued becoming more and more brilliant, at a time when steamboats and railways were not in existence; when a journey from Cologne to Düsseldorf could not, as at present, be called a pleasure trip; and when the difficulties of transport and the expense of travelling had to be calculated by a standard of which we know nothing. One of the principal founders of the Festivals, Herr Hauebecorne has published anonymously *Erinnerungsblätter* (*Leaves from my Reminiscences*), in which he cites, as one of the great difficulties, the conveyance of the double-basses, the large size of which always caused considerable anxiety! He informs us, too, that with the stages, hired coaches, etc., many a lover of music arrived at the scene of action on foot. For some few years, four towns: Cologne, Düsseldorf, Aix-la-Chapelle, and Elberfeld, belonged to the Association. In the year 1827, the last-named town seceded, for want of a proper building in which to accommodate the ever increasing public, but it has always continued to take an active part in the proceedings. In 1833, Mendelssohn directed a musical festival for the first time, and was the first to suggest the solo performances on the third day (previously to which only two concerts had been given). In the year 1834, a pious superintendent endeavoured to obtain a Royal decree prohibiting the Festivals from being given any more upon Whitsunday and Whitmonday; but King Friedrich Wilhelm granted a provisional permission for the next two years, and, in 1836, by a Cabinet order, made that permission permanent, upon the ground that the Festivals contributed to the propagation of sacred, as well as of other, music. In 1835, the solos in the oratorios were first sung by professional singers, instead of by amateurs, as had been the case till then. Tickets for the rehearsals were sold for the first time in 1836—and "*St. Paul*," which Mendelssohn had written expressly for the occasion, was performed. From 1851 to 1858, the concerts were held only in Aix-la-Chapelle and Düsseldorf, since the rebuilding of the Gürzenich rendered the only fitting locality in Cologne unavailable; this hall, the most splendid probably in all Germany, was completed in 1858.

Of the 45 concerts (including that of this year), 3 have taken place in Elberfeld, 13 in Cologne, 13 in Aix-la-Chapelle, and 16 in Düsseldorf. The conductors were: Norbert Burgmüller (died in 1824), four times; Heinrich Dorn (now in Berlin), twice; Otto Goldschmidt, twice; Ferdinand Hiller, seven times; Bernhard Klein (died in 1832), Conradin Kreutzer (died in 1849), and Franz Lachner, once each; Lindpaintner (died in 1856), twice; Liszt, once; Mendelssohn (died in 1847), seven times; Onslow (died in 1858), and Reissiger (died in 1859), once each; Ferdinand Ries (died in 1838), eight times; Julius Rietz, six times; Friedrich Schneider (died in 1853), once; Joh. Schornstein, three times; Schumann (died in 1851), once; Spohr (died in 1859), twice; and Spontini (died in 1851), once. Herren Klein, Onslow, and Spontini did not, however, conduct the whole festivals, but only those of their own compositions which were performed at them. After this short retrospective survey, we will turn our attention to the present.

(To be continued.)

A CHORAL FESTIVAL will be held at Lyndhurst in the New Forest on the 18th instant.

THE seventh Festival of Parochial Choirs in connection with the Canterbury Diocesan Choral Union took place recently in the Cathedral. The choir in union mustered upwards of seven hundred picked voices.

To the Editor of the MUSICAL WORLD.

SIR,—As doubtless there will be present at the Handel Festival artists, critics, and composers from all parts of the world who might never again have an opportunity of looking upon the countenances of each other, could not some amiable forethought of yourself or of one of your numerous musical friends, my dear Mr. Editor, arrange some rendezvous of the latter, if only for one transient moment.—Yours very truly,

June 10.

G. T.

[Let G. T. issue invitations to a champagne breakfast, and artists, critics, and composers will come together promptly for a good many "transient moments."—A. S. S.]

## FROM COLOGNE.

(From our original Correspondent.)

The 45th "Niederrheinisch Musikfest," which this year took place on the 31st of May and 1st and 2d of June, in Cologne, was also the 50th year's jubilee of its foundation. The first Musical Festival of the kind was inaugurated in 1818 in Düsseldorf. The second took place in Elberfeld in 1819, and the third one in Düsseldorf in 1820. Cologne entered into this musical association in 1821, and Aix-la-Chapelle in 1825. The rapidly increasing popularity of this Festival forced Elberfeld to retire in 1827 for want of a sufficiently large room.

During many years the Festival consisted of two evening concerts only, and it was Mendelssohn who, in 1833, in Düsseldorf, introduced a third morning concert for the first time. Since 1854, in Aix-la-Chapelle, a third evening concert was definitively introduced into the programme of the "Niederrheinisch Musikfest." This third meeting, called "Künstler-Concert," is exclusively dedicated to miscellaneous music, as in the third concert of our English Festivals. Of the 45 "Musikfeste" 3 have taken place in Elberfeld, 13 in Cologne, 13 in Aix-la-Chapelle, and 16 in Düsseldorf. In the years 1831, 1849, 1850, 1852, and 1859, these celebrated musical meetings were interrupted in consequence of political events. The leaders of the Festivals have been R. Burgmüller, H. Dorn, Ot. Goldschmidt, F. Hiller, B. Klein, C. Kreutzer, F. Lachner, P. von Lindpaintner, F. Liszt, F. Mendelssohn, G. Onslow, F. Reissiger, F. Ries, J. Rietz, F. Schneider, Joh. Schornstein, R. Schumann, L. Spohr, Spontini, J. Tausch, F. Breunung, C. Leibl, and N. Turangi. Out of the 45 Festivals, Hiller has directed 7, Mendelssohn 7, Ries 8, Rietz 6, Burgmüller 4, and the others one or two each.

Although the programmes of the "Niederrheinisch Musikfest" have ever kept the most elevated musical importance, they do not now exercise the same attraction on the musicians of every country as before. The real ground of this change is only to be attributed to the growth of the great choral and musical societies throughout Germany, Holland, France, England, and Austria. There is no further reason to make a pilgrimage to the Rhine to hear what can be heard in the above countries. The visitors of any importance this year were: from Germany, J. Brahms, M. Bruch, and Taubert; from Paris, M. Padeloup; from Brussels, Mrs. Samuel Brassin and Kuffrath; from Rotterdam, Herr Bargiel; and from England, Miss E. Philp (the celebrated ballad composer), Herr Goldschmidt, and Professor Oakeley (from Edinburgh). The press was very scantily represented at this musical meeting.

The artists forming the magisterial ensemble were: F. Hiller, leader; F. Weber, organ; Frau Luise Dustmann (from the Imperial Opera of Vienna, instead of Frau Wippen, who was taken ill), soprano; Frau Joachim, mezzo-soprano; Dr. Gunz, tenor; Herr Hill, bass, was engaged *au pied levé* at the first rehearsal, Dr. Schmidt from the Imperial Opera of Vienna having been prevented from singing by a most severe cold; and last, but not least, the concert-director, Joseph Joachim, violin. The chorus included 188 sopranos, 154 contraltos, 110 tenors, and 161 basses. The orchestra numbered 143 performers, so that with the organist and the five soloists we had 767 performers, and a leader. The programmes were as follows:—

First day: The *Messiah* by Handel. Second day: No. 1, *O ewiges Feuer*, a Cantata for Soli, Orchestra, and Organ, by Joh. S. Bach arranged by R. Franz; No. 2, a Concert-Overture (Op. 101, in A major) by F. Hiller; No. 3, the 114th Psalm for Eight-part-chorus, Orchestra, and Organ, by Mendelssohn; No. 4, the second act of the opera, *La Vestale* of Spontini; No. 5, the Ninth Symphony of Beethoven. Third day: No. 1, Overture (A major), by J. Rietz; No. 2, *Frühlingsnacht*, a vocal quartet for the four solo singers, by F. Hiller; No. 3, a Violin Concerto (*preludio, andante, and finale*) by M. Bruch, performed by Joachim; No. 5, two *Lieder* of Schumann, sung by Herr Hill; No. 6, Symphony (in D minor), by Schumann; No. 7, *Recitativo, Andante, and Allegro*, from the Violin Concerto No. 6 of Spohr, performed by Joachim; No. 8, a *Lieder* of Schubert and a *Ritornello* of Hiller, sung

by Dr. Gunz; No. 9, a *Lied* of Kirchner, sung by Frau Dustmann; No. 10, "Hallelujah Chorus," from the *Messiah*.

The *Messiah* went gloriously as regard the ensemble, and the "Hallelujah" was encored with the most vociferous applause. The same cannot be said about the solos. Frau Dustmann's voice is no more fresh, especially in the medium. This lady has always been out of place in a concert room, and she is not at all fit to sing oratorio music, Herr Hill, although a good singer, lacks entirely the flexibility of voice and agility required for the bass part of the *Messiah*. Dr. Gunz was quite at home in the tenor part, and Frau Joachim, although singing capitally well, made us regret that her fine voice was not a real contralto, as it is wanted for the eternal work of Handel. On the second day the cantata of Bach was capitally rendered, and like almost all the works of this celebrated master it awakened great admiration, but not enthusiasm, among the audience. The overture of Hiller proved once more to be a genuine inspiration, and it was very warmly applauded, which can be also said of the psalm of Mendelssohn which followed. The music of *La Vestale*, although well executed by the ladies Dustmann and Joachim, as well as by the gentlemen, Hill and Gunz, and the chorus—being exclusively calculated for the stage—it failed to produce the slightest effect. Beautifully went the Ninth Symphony of Beethoven, but I must confess that I do not like the vocal part of it, and that I find the chorus at the end somewhat trivial—not worthy the immortal and heavenly master. The overture (in A major) of J. Rietz, which opened the third concert, is one of those thousand of modern works capitally written, excellently scored, but not leaving a single agreeable impression. Such compositions do not speak to the heart nor to the imagination; they flatter only the ear through polyphonic science. Capital was the idea of F. Hiller to compose a vocal quartet expressly for the occasion. The melody and modulation, together with the form of combination for the four voices—soprano, contralto, tenor, and bass—were quite original. This quartet, which excited the enthusiasm of the audience, may be called the greatest success among the new compositions produced at this Festival. The cantata of Marcello, beautifully sung by Frau Joachim, was the best vocal production of the last concert. Frau Dustmann, as well as Hill and Gunz, sang some *Lieder*, but they were not happy either in the choice of the songs or in the rendering of them. Joachim—the great, the incomparable Joachim—played divinely the concerto of Bruch, who was called on the platform and greatly applauded, together with the celebrated violinist, at the end of the piece. After the concerto of Spohr, Joachim was obliged to yield to the never-ending applause and shouts for "encore," giving us the *Gavotte* in B minor out of a sonata by J. S. Bach, without accompaniment. The audience cried out frantically for a flourish at the end of this second piece, and the trumpets being absent, all the first violins joined to give three grand flourishes, accompanied by the hurrahs! of nearly three thousand people. The symphony (in D minor) of Schumann was performed with great spirit, and the "Hallelujah" (*Messiah*), brought the Festival to a close in a brilliant manner. A great excitement was produced at the termination of the last concert by an unexpected ovation to the great maestro, Ferdinand Hiller. A number of young ladies came suddenly forward, each bearing an elegant basketful of rose leaves, which they literally showered on the head of their admired director, at the same time crowning him with a wreath of laurels. The maestro, evidently taken aback by such a demonstration, was unable to stand the vehemence of the *pluie de fleurs*, and, with his accustomed good nature, quietly took his place at the pianoforte, and allowed the young people to carry out their demonstration whilst he evinced his enjoyment of the sport by hearty laughter.

The room was overcrowded every night, and the three rehearsals were also very well attended. The heat was tropical, especially on the second day. The supper, which took place at the Casino after the last concert, was very splendid; more than 400 persons sat at table. There were many speeches and musical productions, and the jolly party lasted till three o'clock the next morning.

Cologne, June 7.

SALVATORE SAVERIO BALDASSARE.

Mlle. CECILE FERNANDES gave her annual concert at St. George's Hall on the 4th inst., when she was assisted by Mesdames Liebhart, Poole, Holland, Armytage, Marie Stocken, Bontall, Reeves, and Drasdil; Messrs. Elmore, Cobham, Ciabatta, Caravoglia, Cecil, Lewis Thomas, B. Chatterton, John Thomas, A. B. Fernandes (violin), and Albert (violinello). Mlle. Fernandes took part in a trio by Beethoven, Li Calsi's C minor concerto (accompanied by the composer on a second pianoforte), and Raimo's quartet for four hands on two pianos. For solo she played (by desire) Weber's "La Gaieté." In each piece, we need hardly say, the fair artist highly gratified her audience, being recalled after the concerto and much applauded. Miss Marie Stocken, Mlle. Liebhart, and Signor Caravoglia were encored in the course of the evening. Messrs. Benedict, Ganz, Li Calsi, Bianci, Raimo, and Traventi accompanied.

#### MORE ABOUT THE HANDEL FESTIVAL.

This great gathering—well-nigh the greatest of all possible gatherings of its kind—being now a fact (the general rehearsal having taken place yesterday in the Central Transept of the Sydenham Palace), it becomes a duty to call attention to the final arrangements of its experienced managers. In view of an event so vast in proportion, and so complicated in detail, one likes to feel perfect confidence in those with whom lies the responsibility of direction. Such a confidence is felt now without qualification. Judging by the "putting through" of English fêtes and festivals in general, this ought not to be. We are credited with a deficiency of organizing power, and experience proves clearly enough with a fair show of justice. But it seems the good fortune of Handel Festivals at the Crystal Palace to supply the exception attendant upon this particular rule, and to show that, whether by "fluke" or by intent, nature does endow Englishmen occasionally with the skill to carry out, as well as the boldness to conceive, a vast design. Former Handel Festivals have been models of good management, so far as the public have seen, which is far enough for all practical purposes. Every promise fulfilled, everything well performed, and everybody made comfortable—results such as these time after time may well remove distrust, and replace it by unlimited confidence.

If we may judge from the arrangements which have been made public, the Festival managers are on the high road to a greater success than ever. This result of course mainly turns upon their having taken the necessary precautions to ensure efficient performances; and to this end no effort seems to have been spared. I have already spoken of the excellent singing of the 2,200 voices forming the London choral contingent. After the experience of the second grand rehearsal of the "Metropolitan contingent," however, I must add considerably to the strength of the terms then used. On the first occasion much of the music was unfamiliar, and some entirely new to the vocal army that filled Exeter Hall. Hence a timidity by no means favourable to the effect, which, under other circumstances, would have assuredly been produced. With the second rehearsal this timidity disappeared, and the improvement was marked and gratifying in the highest degree. It is impossible to describe the superb sonority and massive grandeur with which Handel's noble choruses were given. The aid of accompaniment was felt to be superfluous; there seemed to be no room for it in the listener's being—which was filled and satisfied with the stupendous choral harmony. Much of the music rehearsed will be given on the second or "selection" day, when the programme bids fair to exceed any other in interest. The extract from *Theodora*—last but one of Handel's oratorios—produced an effect almost justifying the opinion of its composer, who held "He saw the lovely youth" to be finer than anything in the *Messiah*. Not less remarkable was "Now, Love, that everlasting boy," which alone represents the operas (if, indeed, *Semele* be an opera) Handel poured forth in such profusion. Other choruses rehearsed (and rehearsed uniformly well) were part of the selection from *Solomon*, including "Let no rash intruder," "Music, swell thy voice," and "Shake the dome;" "The many rend the skies" (*Alexander's Feast*), the "Hailstone," "He sent a thick darkness," "He rebuked the Red Sea," and "Thy right hand, O Lord," from *Israel in Egypt*. That the time spent upon all these was under two hours must be taken as proof—Mr. Costa being conductor—of the choir's efficiency, and of the care with which its members have been selected. But while the "Metropolitan contingent" is thus active, the provincial choralists cannot be charged with idleness. The latter number 1,200 voices, two-thirds being taken from the towns and cities where Festivals are regularly held, such as Birmingham, Norwich, Gloucester, Hereford, and Worcester, the remainder from cathedral and other choirs in various parts of the country. At appointed centres these outlying detachments have been carefully drilled by agents sent down from London, or by competent officers on the spot, so that the grand rehearsal yesterday afternoon was scarcely needed, as a rehearsal, to fit the musical host for its approaching task. With regard to the band, an assurance is given that it comprises "the most eminent professional and amateur instrumentalists from all quarters, both native and foreign." Its exact strength can only be guessed, but pretty fair data for a toler-

ably-accurate estimate is supplied by the statement that the number of stringed instruments alone will be about 420.

Coming to the solo singers we find the managers in most liberal mood. The soprano department exhibits—to use their own words—“a complete *embarras de richesses*.” Mdlle. Tietjens, Mdlle. Christine Nilsson, Mdlle. Kellogg, Mdlle. Carola, Madame Lemmens-Sherrington, and Madame Rudersdorff are surely enough to satisfy the most exacting craver after variety. The only question is, What will be done with these ladies, now that they are engaged? How and by whom will the work be apportioned among them so as to satisfy them all? To the first part of the question we despair of an answer as profoundly as we condole with the authority engaged upon the task. But with this the public have nothing to do. Enough that the famous singers above named will all be heard in the course of the Festival. The principal contralto part devolves, as heretofore, upon Madame Sainton-Dolby, to replace whom becomes more and more evidently a work of difficulty. In the tenor department it will suffice to mention the names of Mr. Sims Reeves and Mr. Cummings, oratorio singers *par excellence*, and accustomed to render Handel's airs in true traditional style. However much, therefore, old-fashioned sticklers may complain of the engagement of foreign opera artists, they will find ample consolation in the fact that all the tenor songs are in the hands of men belonging to the school they admire. Mr. Santley, another true Handelian, heads the basses, with him being Signor Foli. Of the former nothing more need be said, since on the platform as on the stage he is *facile princeps*. With regard to the latter, though Signor Foli is an improving oratorio singer and possesses a fine voice, it is open to question whether we have not an Englishman among us—Mr. Lewis Thomas for example—who could more legitimately have occupied the position. On these occasions, as it seems to me, Englishmen, where possible, should be allowed the preference. Such are the solo engagements into which the managers have entered. They are worthy the occasion.

But neither an enormous chorus nor efficient principals avail unless they can be heard. The first experience of the Central Transept showed it to be unsuited, as it stood, for a musical performance, and, although many difficulties were overcome, more remained to deal with. For the approaching Festival, however, everything possible has been done, regardless of trouble and expense, to secure the full effect. We were told that the Transept had been “converted into one vast concert-hall, enclosed on every side,” and with regard to its acoustic properties “a surprise” was in store. We were prepared to believe this because, on all previous occasions the want of some contrivance to prevent the sound from running to waste had been very apparent. Confined to the area occupied by the audience, the result was sure to be “a surprise;” and yesterday's rehearsal showed the surprise an agreeable one.

What can be said in anticipation of each day's performance that shall be new. The *Messiah* everybody knows, and no one needs prompting to imagine how its wonderful choruses will roll out from the stupendous orchestra “like the sound of many waters.” Of the “selection” programme we have already spoken, and of *Israel in Egypt*, grandest of oratorios, the choral oratorio beyond and above all other, it is superfluous to say a word. Just as Inkermann was a “soldier's battle” so the Friday performance will be a display in which the rank and file have most of the honour to themselves. And such honour! Not even those who enjoy the choral triumphs of the preceding days will be able to stay away from the “Plagues of Egypt” and the “Song of Moses,” in which the colossus of the choir is most colossal, and where even 4000 performers seem too few to give his conceptions adequate effect.

Should this fifth Handel Festival not turn out a magnificent success, this “unmusical country” of ours will be disgraced.

THADDEUS EGG.

[Mr. Egg seems unaware that Signor Foli is an American, and therefore, *tant soit peu*, an Englishman.—A. S. S.]

BRESLAU.—*L'Africaine* has just been brought out in splendid style at the new Theatre for the first time, and proved very successful.

COLOGNE.—M. Bazin's comic opera, *Un Voyage en Chine*, has been well received.

## ADELINA (MARIA) PATTI.

(From the “Daily Telegraph,” June 9.)

Mdlle. Patti resumed last night a character which she has abandoned for some three years. Of no one *rôle* in her *répertoire* can it be said that it is her best, in all is she so completely excellent; but it may safely be affirmed that in none does her comic talent shine forth in brighter lustre than in that of *La Figlia del Reggimento*. Her Maria is very different now from what it was when she first assumed the character. Just as there is much more pathos and passion in her serious impersonations, so is there much more fun and gaiety in those which are humorous. Her intellectual powers, in fact, have grown with her growth, and she is now enabled to enlarge the outlines of her original sketches, and to fill them up with more minute detail and with richer colour. In recalling any one of Mdlle. Patti's impersonations, we never think of her singing apart from her acting, so naturally does action with her supplement the expression of her voice, and so spontaneous seems from her mouth the musical utterance of feelings. She sings and moves as though she were literally “to the opera born,” and this perfect union of two independent arts is of course specially noticeable in lyric comedy. For this reason the perfect execution of separate *morceaux*, and the applause which they happen to evoke form no index either of the merits of her impersonation or of their appreciation by the audience. And the part of Maria offers few salient points for special remark. Neither the catching air, “*Apparvi alla luce*,” the theme of which pursues the hearer throughout the opera, nor the “*Rataplan*” duet on the same melody that grows out of it, nor the dashing boast, “*Ciascun lo dice*,” in which the *vivandière* vaunts the valour of her regiment; nor even the plaintive “*Couven parti*,” wherein the spoiled child takes leave of her old friends, although the last was rendered with touching pathos, and all the rest with irresistible *entrain*; nor one of these comparatively salient *morceaux* at all tests Mdlle. Patti's executive capability. Yet all through this first act her demeanour, full to overflowing of animal spirits, yet never marred by the faintest suspicion of coarseness or vulgarity, supplied a rich commentary to the musical text, and kept the attention of the audience constantly on the alert. The struggle in the closing scene of the act between the military instincts of the *vivandière*, impelling her to salute her regiment, and the affectionate regret of the warm-hearted girl, was expressed with singular force. Rapid, striking, and impulsive, the acting of Mdlle. Patti impressed the audience as though they were witnessing a scene of real life; and when the curtain fell they recalled the gifted singer with *empressment*. But her best chance of making an effect was of course in the Lesson-scene, and here her chief triumph was obtained. The young lady's growing distress at having to sing an old-fashioned romance, while Sulpizio, her former companion-in-arms, is tempting her by humming in her ear faint echoes of the martial melody she loves so well, was denoted with bewitching sprightliness of look and gesture. And when at last, not content with imitating her instructress to her face, the mutinous Maria tears up her music into a thousand fragments, and after a succession of scale passages that take away the Marchioness's breath, but not the singer's, dashes into a familiar regimental melody, marching up and down to its strongly-accentuated rhythm, the delight of the audience knows no bounds. Mdlle. Patti was last night compelled to return and repeat, with Signor Ciampi, the conclusion of this scene, a similar compliment having already been paid to the “*Rataplan*” duet for the same singers in the first act. As a *finale* to the opera, the *enfant gâtée* of London and Paris introduced a tuneful and dashing *mazurka* from *Don Desiderio*, the latest contribution to the *répertoire* of the Salle Ventadour, by the prolific muse of Prince Poniatowski, the most distinguished of French amateurs.

Mdlle. Patti was supported by Madame Tagliafico, who acted with much spirit as the Marchioness; by Signor Fancelli, Tonio; and by Signor Ciampi, who did his Sulpizio. The *mise-en-scène* is even more perfect than ever, the famous regiment, the Onety-oneth, as Thackeray would have called it, performing its elaborate evolutions with as much precision as the very best of our crack companies, and with much more picturesque effect.

THE New York summer garden concerts have just commenced, under Theodore Thomas.

At a performance of *Ernani* in New York lately Pancani killed himself appropriately in the last act, but the curtain would not come down, and the dead man was obliged to get up and walk off, amid the applause of the audience.

THE Plowden collection of violins, long famous for its completeness and value, has been purchased by Mr. John Hart of Princes Street, Leicester Square for £2,000. Among the nine instruments of which it consists, are two by Stradivarius bearing date 1711 and 1719 respectively, and three by Guarnerius—all in excellent preservation. These are still covered with the inimitable varnish of those famous makers.



## CONCERTS VARIOUS.

M<sup>D</sup>LE. IDA HENRY gave her first concert, under distinguished patronage, on the 5th inst. She played (with Herr L. Ries) Gade's sonata Op. 21, and (with Miss Adelheid Kinkel) Reinecke's duet for two pianos on an air from *Manfred*. As soloist, M<sup>D</sup>lle. Henry selected Beethoven's sonata in B flat, Op. 22; Thalberg's *Barcarolle*, Op. 60; Chopin's *Polonaise* in A flat, Op. 53; and two selections from Schubert and Mendelssohn respectively. In all these she gave great satisfaction to a discriminating audience. Other items were confided to Miss Anna Jewell and Miss Marion Severn, whose songs formed a pleasing feature in the entertainment.

M<sup>D</sup>LE. SEDLATZKE'S CONCERT, at Dudley House, Park Lane, was fully and fashionably attended. The programme included many selections of interest, but we can only mention those in which the fair concert-giver took part. M<sup>D</sup>lle. Sedlatzek joined Mr. G. Perren in "Tornami a dir;" next, sang the cavatina from *Il Giuramento*, and (with Misses Rose Hersée and Palmer) the popular trio from *Il Matrimonio Segreto*. In the second part she sang Heine's "River Voices," and joined M<sup>D</sup>lle. Romanelli, Mr. Perren, and Signor Ciabatti in "Un di si ben." Other selections were performed by M<sup>D</sup>lle. Schiller, Madame Vinning, M<sup>D</sup>lle. Drasil, Messrs. Chatterton, J. Cheshire, Paque, and Louis Engel. M. Emile Berger and Mr. Vincent Lewis were accompanists.

MISS CLINTON FYNES gave her last Recital at the Beethoven Rooms on the 3rd inst., to a crowded audience. She played, with Mr. Carrodus, Beethoven's grand sonata in E flat, Op. 12; Dussek's sonata in B flat, and Benedict and De Beriot's *Duo concertante* from *Sonnambula*. Miss Fynes also performed an arrangement of Ernst's "Elegie," with a power of expression deserving high praise; while in her master's (Mozart's) grand fantasia, "Recollections of Ireland," the brilliancy of her fingering and touch were well displayed. Miss Fynes was assisted by the M<sup>D</sup>lles. Clara and Rosamunde Doria, who sang two duets by Rubinstein, "The Angel" and "The Little Bird," and one by their father, Mr. J. Barnett, "The Fay of the Woods," in all three giving much satisfaction. A new and pleasing ballad by M<sup>D</sup>lle. R. Doria, "I dream of Spring," was also in the programme. Miss Clinton Fynes may congratulate herself on the success of her Recitals.—B. B.

MADAME RAEY BARRETT'S annual concert on the 2nd inst., in St. George's Hall, was fully attended by her friends and pupils. Madame Barrett was assisted by the Misses Arabella Smith, Elene Angèle, Madame Sauerbrey, Messrs. T. Cobham, and T. L. Brady (vocalists), Madame Eugene Oswald, Signori Tito Mattei and Fumagelli (pianists), Messrs. John Thomas and J. B. Chatterton (harpists), Herr Lewis Ries (violin), and Mr. Lazarus (clarinet). The *bénéficiaire* sang "Non e ver," and Spohr's "Bird and the Maiden," (*obbligato* Mr. Lazarus). She also joined in some concerted pieces, supported by the singers above named. Mr. Lazarus played "Adelaide;" Mr. John Thomas and Mr. J. B. Chatterton gave a duet called "Llewelyn;" and Signor Fumagelli, a very clever pianist from Milan, brother of the well-known Adolfo, played for the first time in England with great success. He gave his brother's familiar fantasia from *Sonnambula*, a *nocturne* of Chopin, and Mendelssohn's *scherzo*, with much feeling and expression. Messrs. Ganz and Calceotti were accompanists.—B. B.

MR. AND MRS. RICHARD BLAGROVE gave the first of a series of concertina and pianoforte *soirées* on the 22nd ult. Mr. Blagrove, who has long been recognized as one of our best concertina performers, played several solos, and, with Mrs. R. Blagrove (late Miss Freeth), his own duet on airs from *Faust*, as well as that by De Beriot from *Guillaume Tell*. Beethoven's trio in B flat was also performed by the same artists, in conjunction with Mr. Aylward. M<sup>D</sup>lle. Clara Doria was very successful in Barnett's "Maiden's Song," and took part in an Italian duet, "Un Mattino d'Amore," with the same result. M<sup>D</sup>lle. Rosamunde Doria sang an Italian *aria*, and Miss Edith Wynne was encored in two of her Welsh melodies. Mr. Aylward accompanied.—B. B.

THE TONIC SOL-FA ASSOCIATION gave their annual Choral Festival, on Whit-Wednesday, at the Crystal Palace, with decided success. A good selection of sacred and secular compositions was sung by a choir of five thousand voices, under the direction of Mr. John Sarll and Mr. Joseph Proudnan, Mr. Coward presiding at the organ. Amongst the pieces that seemed to give most pleasure were Hogarth's "Come unto me," "The spacious firmament" (from Mercer's Psalter), "Hark! the Lark," and the "Echo Chorus." The entire performance was a success.—B. B.

M<sup>D</sup>LE. MARIA STRINDBERG'S first concert, given at 18, Wimpole Street, on the 25th ult., must have been gratifying to that youthful pianist, as it was certainly pleasing to her audience. The programme was well selected, and the concert-giver's share in the work done was liberal, as it always should be on such occasions. M<sup>D</sup>lle. Strindberg played first (with Signor Resigari) one of Beethoven's sonatas for piano and violin; next, Prudent's fantasia on *Lucia*; next, took part with Miss Regne, Signor Bianchi, and Signor Raimo, in an effective duet for two pianos (eight hands) by the last-named artist, which in turn was

succeeded by Chopin's *Polonaise* in C sharp minor, and Litolf's "La Rosée de Mai." Each effort was well received, and gave, as it deserved, unqualified satisfaction. M<sup>D</sup>lle. Strindberg was assisted by Miss Harriet Wagner, Fraulein Mehlhorn, M<sup>D</sup>lle. Enequist, Miss F. Holland, Herr Wallenreiter, and Mons. B. Albert. Messrs. Benedict, Raimo, and Bianchi were accompanists.

M<sup>D</sup>LE. ENEQUIST'S annual concert, on Tuesday afternoon, in St. George's Hall, was an entertainment of varied attractions. The accomplished singer, who, as our musical readers are aware, comes to us from Sweden, afforded proofs of her versatility, as well as of her talent, in specimens from the works of several authors. Her first choice was a recitative and air ("Bocages épais"), from the late Halévy's once very popular but now almost forgotten opera, *Les Mousquetaires de la Reine*; her next was a song called "Le Rossignol," by a Belgian composer, M. Depret, written expressly for her, and well suited to exhibit her remarkable facility in the execution of "trills," "echoes," and other devices for effect, belonging to a certain school; her third solo display was in a lively *valse* by M. Charles Loret, which helped to show off some of the same qualities in M<sup>D</sup>lle. Enequist's vocalization—sung for the first time in public, and accompanied on the pianoforte by the author himself; her fourth and last comprised some new Swedish melodies ("Necken" "Jog vill ha mig en hjertanskar," and "Faraherden"). In all of these M<sup>D</sup>lle. Enequist was eminently successful—the air from Halévy's *Mousquetaires* and the *valse* of M. Loret each winning her the compliment of a "recall," while the "Rossignol" of M. Depret was given with such facility and charm that the audience insisted upon its being repeated, and M<sup>D</sup>lle. Enequist was forced to comply. With what unaffected grace and characteristic humour she warbles the melodies of her own country need not be told. It was only to be regretted that M<sup>D</sup>lle. Enequist, who is familiar with the music of the old masters, had not included at least an example from one of them in her own share of the programme. As it was, however, the audience, numerous and fashionable as usual, were thoroughly gratified with her efforts to please, and their applause was as genuine as it was frequent. The concert was in other respects interesting. It began with one of the early trios of Beethoven, played by M. Sainton (violin), Signor Piatti (violinello), and Herr W. Ganz (pianoforte); and included a fantasia for violinello composed and played by Signor Piatti (who was recalled); another, for pianoforte, performed by M<sup>D</sup>lle. Strindberg; Mozart's duet in D, for two pianofortes, (M<sup>D</sup>lle. Strindberg and Herr W. Ganz); and Beethoven's romance in F, for violin (M. Sainton)—in addition to vocal pieces, contributed by Fräulein Valesa von Facius, Madame Sainton-Dolby (encored in her own ballad, "The Sands of Dee"), Mr. W. H. Cummings and Herr Wallenreiter, not the least acceptable of which was Mr. Costa's beautiful quartet, "Ecco quel fiero istante," in which M<sup>D</sup>lle. Enequist herself joined the last three artists named. The accompanists were MM. Benedict, Loret, and W. Ganz.

MRS. JOHN MACFARREN gave the first of her annual series of Morning Recitals at St. James's Hall on Tuesday last, June 9th, and attracted, as on former occasions, a numerous circle of admirers. The programme included Beethoven's Pastoral Sonata, five of the last posthumous book of Mendelssohn's "Songs without Words," a sonata by Paradisi, the *Scherzo Capriccioso*, from Weber's sonata in a flat, a new *Valse de Bravura* by Jules Brissac, &c. This admirable selection of pianoforte music was agreeably alternated with vocal pieces, most charmingly rendered by Miss Banks, Madame Patey, and Mr. Patey, each of whom was encored in a song; they gave Mozart's exquisite trio, "Soave sia il vento," and Macfarren's popular "Troubadour," with the utmost effect. Mrs. John Macfarren, in obedience to the persistent demand of the whole room, repeated her animated and brilliant performance of Weber's *Scherzo*, and was recalled to the platform after Brissac's *Valse* and at the close of the *matinée*.

MISS MARION STEELE gave her annual concert at Hanover Square Rooms on Wednesday, which attracted a large audience. The programme opened with Mozart's quartet in G minor, which was well played by Messrs. Walter Macfarren, Carrodus, Zerbin, and Aylward. Miss Steele sang Mozart's "L'Addio," and Linley's "O bid your faithful Ariel," and joined M<sup>D</sup>lle. Doria, Messrs. W. H. Cummings and L. Thomas in some concerted pieces by Weber and Bishop. M<sup>D</sup>lle. Carola gave a *coltied* and a new song by Traventi; and M<sup>D</sup>lle. Clara Doria sang a charming ballad by F. Davenport Chatterton, "The pretty Rose-tree," which was encored; an unaccompanied quartet, "Philomela," by Mrs. Bartholomew, was also received with much favour. The Misses Kingdon played with brilliancy Thalberg's duet from *Norma*, on two pianofortes; Messrs. John Thomas and J. Balair Chatterton gave one of their harp duets, and the little (with Giulio Regondi) Lebarre and De Beriot's *duo* on airs from *Moise* for concertina and harp. A Signor Felice Calderazzi made his first appearance and performed a fantasia on what was called the "Melodium à coupes Harmoniques" but which is neither more or less than the old fashioned musical glasses so much in vogue at our country fairs. Mr. Lindsay Sloper was the conductor.—B. B.

## PROVINCIAL.

**BRISTOL.**—The *Western Daily Press*, of May 30th, has a long account of a performance of *Guy Mannering*, which took place here on the evening previous. We submit some extracts from the article:—

"Incomparably the greatest musical treat provided in Bristol for many a year was last night enjoyed by those fortunate enough to obtain seats at the New Theatre Royal, Park Row. The large building was packed to its utmost, and so great was the demand for first places that orchestra stalls had to be supplemented by several rows from adjoining seats. The piece which Mr. Chute had selected was *Guy Mannering*, and the artists were Mr. Sims Reeves, Mr. Patey, Miss Emily Cross, and Mr. G. F. Rowe, supported by Mr. Chute and company. Mr. Sims Reeves (Harry Bertram) opened the second act with the 'Echo duet,' with Miss Cross. He also sang 'Be mine, dear Maid,' 'The Pilgrim of Love,' 'Macgregor's Gathering,' a duet, with Mr. Chute, 'Without a Companion what is Life,' and a solo in the *finale*. From this it will be seen what Mr. Sims Reeves had to do, but to make it clear to those not present how the work was done is a difficult task. No amateur is unacquainted with the style of Mr. Sims Reeves in the concert-room, but few, who have not seen him in opera, can have an idea of the difference between the two individualities—the concert-room Reeves and Reeves on the stage, surrounded by histrionic adjuncts and inspired by the dramatic purpose of the songs. Take 'Good-bye, Sweetheart,' in the concert-room Sims Reeves sings this with a dramatic force never absent from his style, but on the stage his soul goes with the words, and in the impassioned utterance, the clasped hands, and the natural action, a dramatic effect is superadded, and the result is one of those marvellously sympathetic effects which stir every heart and make all feel the justice of the popular verdict which has placed Sims Reeves far above all tenor singers now before the European public. The same effects were produced in the duet, 'Be mine, dear Maid,' 'The Pilgrim of Love' was a triumph, and 'Macgregor's Gathering' another. The latter, in its declamatory passages, was thrilling—in the true Gaelic spirit—pathetic and touching in 'Ye are landless,' and rising to a splendid climax in the defiant refrain. The spirit with which Mr. Reeves entered into his character must have brought back to many the days when his voice was more frequently heard in opera. During this period Time has touched him lightly. His step is as elastic as ever, and his voice has mellowed till it has become what all who last night heard its soft melody, its wondrous power, and sustained beauty from bottom to top of its register, will admit—a voice which satisfies the most critical ear, both in quality and training, exhibiting not the slightest symptom of being worn. Mr. Reeves seemed to fill his part with a personal enjoyment, and the audience would not fail to notice that he evinced the greatest care in every detail. After witnessing such a performance it is impossible not to regret that the musical public of Bristol and Clifton have not more frequent opportunities of enjoying the same class of music interpreted by the same glorious singer. Mr. Reeves was ably supported throughout. The Julia Mannering was Miss Emily Cross; Mr. Patey, Gabriel; Mr. Chute was Dandie Dimont; Miss Hastings, Meg Merrilees; Mr. Rowe, Dominic; Miss Laura Morgan and Mr. Morton, Lucy Bertram and Dirk Hatterick."

**NORWICH.**—The Amateur Musical Society, in this East Anglian capital gave a concert lately for the Norfolk and Norwich Hospital. The following remarks concerning it we take from the local *Chronicle*:—

"Singing of a better style is not often heard (about Norwich) than that of Mrs. J. Barwell in Wallace's 'When the Elves,' and Mrs. Cadge in Gounod's 'Ring on, sweet Angelus' (both encores), or of Miss Barwell, who has few peers as an amateur, and who in 'Dove song' displayed the beautiful quality of her voice and her finished style, with a success any 'eminent professional' might have envied. Nor is it often that such sound pianoforte playing as that of Mrs. J. Barwell is heard in private society. Her execution of Mendelssohn's *Lieder ohne Worte* was characterized by an expression and gracefulness worthy a pupil of Charles Hallé. The cornet solo of Mr. H. Barwell, 'Quando a te lieta,' also deserves mention. The part-singing of the Amateur Musical Society is, however, that for which its members are most famed, and certainly some charming specimens were given. Sullivan's 'Oh! hush thee, my babe,' was by general desire repeated. The concert concluded with a selection from the same composer's *Kenilworth*, commencing with the 'Chorus of Ladies,' followed by the recitative, 'How sweet the moonlight sleeps,' the duet, 'In such a night as this,' and ending with the chorus, 'And a bevy fair of pleasure,' the solos (by Lorenzo and Jessica) being taken by Mr. Woodhouse and Mrs. J. Barwell. It was nicely sung."

**BISHOP AUCKLAND.**—"On Monday evening," writes a correspondent, "a grand concert was given in St. Wilfred's Room, to a crowded audience. The principal vocalists were Misses E. Moore and Howley,

Messrs. Whitehead and David Lambert. Misses Moore and Howley were encored—the former in 'Terence's Farewell,' the latter in 'The Lover and the Bird.' Mr. Whitehead was encored in 'Molly Bawn,' and 'Thou art so near.' Mr. Lambert in 'O, Ruddier than the Cherry,' and 'The Bell-ringer.' Mr. Crawford was solo pianist and conductor."

## AN ECCENTRIC VIOLONCELLIST.

If ever any individual possessed a name which, judging from the way in which it is spelt, must have been rather difficult of pronunciation for English tongues, it was, we have no hesitation in asserting, Schmmmerzka, the violoncellist. The cluster of consonants at the commencement is calculated to strike a Welshman with intense admiration. However, leaving out of consideration the orthography of the musician's name, we will at once proceed to inform our readers that he was an eminent violoncellist, in which capacity he belonged in 1789, and for a year or so subsequently, to the Théâtre de Monsieur, in Paris. Ferrari, in his book entitled *Aneddotti piacevoli e interessanti occorsi nella Vita di G. Ferrari, Londra, 1830*, says of Schmmmerzka:—

"He was the most singular being I ever saw in all my life. He was somewhere about thirty when I became acquainted with him in Paris. There was nothing agreeable in his brown face; his eyes were hazel and small, but lively and expressive; his conversation was monotonous and fatiguing, except at certain moments, of which I am about to speak. During the time I was living with Mestroni—the first violin and conductor at the Italian Opera—Schmmmerzka, like some other friends, used to come, now and then, to dine with us. After drinking a few glasses of claret or burgundy, he would amuse us by his fanciful stories. There are some of them which I must tell, even though I run a chance of not being believed."

"Schmmmerzka asserted that he recollected having come into the world seven times, and having been connected with all the crowned heads of Europe, as well as with the great Mogul and Scipio Africanus. He said that he had seen the Temple of Solomon begun and finished; and that he had played duets for harp and violoncello with King David, Solomon's father. He asserted that he had sailed round America, before it was discovered by Christopher Columbus; that he had hunted there, and killed an infinite number of elephants and other wild beasts. In fact, according to him, he had been born before the creation of the world. All this caused people to say that he was a man with two sets of brains; one full of madness, and the other of music. I really do not believe there ever existed a musician more accomplished in his art. He played the violin pretty well, but on the violoncello, there was nothing he could not execute. Notwithstanding this, however, he did not care much for dazzling people by a deluge of notes, or by playing on the bridge, as so many others do. His playing was *grandiose*; he drew from his instrument correct, full sounds, which he modulated like a voice—he sang upon the violoncello as an excellent tenor sings, when he wants to charm and not surprise us. This distinguished artist died at Little Chelsea, near London, in 1794."

It appears that Schmmmerzka left France in 1792, for we do not find his name, says the *Guide Musical*, in Duchesne's almanac, *Les Spectacles de Paris*, for 1793. In those for 1790, 1791, and 1792, he figures under the name of Smiezka, by which he was known to his friends, who could never get over the pronunciation of his patronymic Schmmmerzka. This fact will, probably, fail to surprise any of our readers—who are not countrymen of Cadwallader. Schmmmerzka is not mentioned by Choron and Fayolle, or by M. Fétis.

At Rotterdam Wagner's *Rienzi* has been given eleven times. Truly Dutch phlegm is wonderful.

**BRUNSWICK.**—According to the returns which the management has just published of the season 1867-68 at the Ducal Theatre, the operatic repertory, during that time, included 36 different operas, and 90 performances; namely: 13 German operas, with 34 performances; 17 French operas, with 43 performances; and 6 Italian operas, with 13 performances. M. Gounod's *Romeo and Juliet* and M. Offenbach's *Schwätzerin* were new, and several old operas were revived. Of the various operas given *L'Africaine* was performed seven times; *Der Waffenschmied*, *Der Freischütz*, and *Il Trovatore*, five times each; *Romeo and Juliet*, M. Gounod's *Faust*, and *Johann von Paris*, four times each; *Le Nozze di Figaro*, *Czaar und Zimmermann*, *Martha*, *Die lustigen Weiber*, *Zampa*, *La Dame Blanche*, and *Il Barbiere*, three times each; *Don Juan*, *Der Wildschütz*, *Stradella*, *Les Huguenots*, *Der Wasserträger*, and *Lucresia Borgia*, twice each; *Undine*, *Das Nachtlager*, *Templer und Jüdin*, *Le Chalet*, *Joseph*, *Les Dragons de Villars*, *Orpheus*, *Die Schwätzerin*, *Ernani*, *Otello*, and *Guillaume Tell*, once each.

### To an Old Sneering Reviewer.

(Lines for music.)

Sir,—Your review in your last issue of several pieces of mine perplexes and grieves me I have studied harmony and counterpoint under a gentleman, a pupil of Cipriani Potter, I have the greatest respect for the legitimate masters, such as Handel and Mozart, and in the pieces sent you I have been a humble follower of the recognized rules, and have attempted no new-fangled ideas which frequently springs from self-conceit and since reading your review I can see nothing in the pieces either in harmony, counterpoint, or construction that calls for any adverse remarks from any breakage or non-attention to proper rules, and at the performance at the Crystal Palace on Wednesday last, the immense audience not only tolerated but enthusiastically encored one of the pieces which you so pitied and ridiculed; in fact, the only encore in the sacred part was given to this. I admit the pieces are very simple, but I do not admit that simplicity should be made sport of. It would suit very well with a simpering exquisite to put contempt upon anything that bore the semblance of innocence and simplicity, but I do not think it at all becomes the Editor of a respectable magazine. Some year or two ago I sent you for review *72 Dances*, altogether of a more ambitious character than the pieces under discussion, on enquiring a month or two afterwards as to whether it had been noticed and had escaped my eye, I was informed through the correspondence page that the music had been *Mutilated*! I sent you another copy which, as far as I am aware, has never been noticed at all. I cannot help putting the two things together, and it seems to amount to this in my case, that when a piece of some musical pretension is sent to you it is passed by unheeded, but when you receive anything that will serve as a peg for fit past satire, then you make use of it for such purpose, and that is what calls forth my observations at the commencement of this letter—I am "perplexed" because I do not like to believe that a respectable reviewer would so abuse his powers, and I am "grieved" for the sake of young composers generally that such is the case. In my own case, as I have been able to obtain a public hearing of such a cheering character it matters little to me—I remain, yours faithfully,

S. Maida Hill, West, June 6.

W. Congreue.

[Mr. Egg, you're wanted.—A. S. S.]

### M. ANTOINE RUBINSTEIN'S RECITALS.

(From the "Daily News.")

M. Rubinstein gave the first of a series of three recitals of pianoforte music, at the Hanover Square Rooms, on Saturday week. Of this gentleman's powers and high Continental reputation as a pianist we spoke in some detail on the occasion of his performance, at the last New Philharmonic Concert, of Beethoven's concerto in G, and three unaccompanied pieces by Schumann and Liszt. His performances of Saturday gave us no reason to alter or to modify the opinion already expressed of his many admirable qualities and of his tendency to a demonstrative exaggeration which occasionally mars some extremely fine playing. No public performance of any kind, whether musical or elocutionary, can produce much impression if devoid of impulse; but it is essential that such impulse should be under the control of self-restraint, and this is scarcely always the case with M. Rubinstein's playing. His programme was divided into four portions, with an interval of a few minutes' rest between, the number of pieces performed being fifteen—all played from memory. The selection commenced with a transcription of Beethoven's overture to *Egmont*, in which the features of the orchestral score were reproduced with a masterly power and comprehensiveness. In the next performance, Beethoven's sonata in C minor, Op. 111 (the last of the thirty-two solo sonatas), we had special occasion to remark those inequalities which are so much to be regretted in M. Rubinstein's performances. The greater part of the *allegro con brio* was given with grand emphasis and admirable phrasing, but with an exaggerated force towards the climax that went far to destroy the effect previously created. The lovely tranquil theme of the *allegretto* and some of the variations were played with a refinement and grace that left nothing to be desired; while, on the other hand, some portions were given in the exaggerated style already alluded to. The air with variations in D minor, from Handel's *Suites de Pièces*, was played to absolute perfection in point of power and style, with the exception of the *coda*, which was taken at a speed and with a redundancy of energy that amounted to something very like caricature. Following this was a graceful *Rondo* of Emanuel Bach, which was given with unalloyed refinement of style—then Scarlatti's "Cat's Fugue" and sonata in A major; the latter another specimen of exaggeration in speed and force. Schumann's variations in C sharp minor (a grand work in spite of what his detractors may say) would have been a perfect performance but for the almost wild exaggeration of the last movement. The greatest instance, however, of Herr Rubinstein's want of self-control was in the performance of his own study (called, we believe, the "False-note Study," from each phrase beginning on a dissonant note). In this piece the player's unrestrained impulse amounted almost to

frenzy. That Herr Rubinstein is a great player it would be folly in any one to dispute. His execution is unbounded, and he produces the utmost possible volume of tone from the instrument without, as in the case of Liszt, involving the breakage of strings and hammers. He has also the most refined and delicate touch, and great clearness of phrasing and rhythmical decision. It is, therefore, absolutely provoking to find such high and rare qualities, and such exceptional capabilities, so frequently disfigured by the excesses of ungoverned enthusiasm. These alternations and contradictions of style were noticeable in other portions of Herr Rubinstein's programme.

### WAIFS.

Mlle Desirée Artôt is continuing her Muscovite triumphs.

The *New York Musical Gazette* wants to know if a dead musician can be called a finished artist.

Mlle. Irma Marié goes to New York to play in Offenbach's works for 6,000 francs a month.

M. Ludovic Halévy, the dramatic author, and nephew of Halévy the composer, is announced as about to marry Mlle. Louise Bréguet.

It is reported, we know not how truly, that Mr. Barnby's Choir has been dissolved.

Brignoli has written a symphony called "The Sailor's Dream." He is in America.

A niece of Horace Greeley is making a sensation as a pianist. She played before Liszt, and he embraced her, which was complimentary to the young lady and pleasant to the maestro.

The "Reformation Symphony" was played, for the first time in America, at the Boston Festival, on May 9th. The success was immense. We shall give particulars next week.

The National Choral Society, under the spirited direction of Mr. G. W. Martin, have given their ultimate concert for the present season. The oratorio was *Judas Maccabeus*—the "Jewish oratorio" as it is styled, on account of its celebrating the deeds of one of the most famous of Jewish warriors, although it was really composed (1746) at the suggestion of Frederick Prince of Wales, in honour of the victory over the Pretender at Culloden, won by the Duke of Cumberland on the 16th of April in that year. The principal vocalists at this concert were Madame Florence Lancia, Miss Lucy Franklein, Mr. G. Perren (encored in "Sound an Alarm"), and Herr Wallenreiter—the bass from Stuttgart, of whose singing at the Crystal Palace and the Philharmonic Concerts we have already spoken. Mr. Martin's choir has made decided progress this year (as was tested in two performances of Mendelssohn's *Walpurgis Night*); and some of the vigorous choruses of *Judas Maccabeus* derive additional force and brightness from the untried voices possessed by a great majority of the singers belonging to the National Choral Society.

What is a colourable imitation? It is, we suppose, the work of a clever copyist, who so adapts the leading features of the original to his own purpose as to cause the new article thus produced to be mistaken for the original, or at all events for some fresh production by the originator. Music may be thus cleverly imitated, as was recently done at a theatre where, the performance of the melodies of Offenbach having been prohibited, a few notes were inserted here and there, and thus, while the character of the music remained, it certainly was not the work of the original composer. The marked characteristics of an artist "on the wood" can be thus plagiarized and it is no uncommon thing to see Mr. Tenniel's well-known figures of Lord Derby, Mr. Disraeli, and other political celebrities, which have become stereotyped in *Punch's* "cartoons," reappearing line after line, trouser for trouser, boot for boot (and Mr. Tenniel's boots are all his own) in the "large cut" of one of the many cheap comic periodicals with which the bookstalls are ornamented every week. *Punch's* frontispiece is copied, that is, is colourably imitated. Is there no new form? or is the old one of twenty-six years' standing the best after all? In this light imitation is the sincerest flattery, but it is of a kind which wood-draught-men who evidently can do well of themselves, without servilely playing the game of follow my leader, should honestly and conscientiously avoid.

### MUSIC RECEIVED FOR REVIEW.

MALLETT (A. E.)—"Six Part-Songs for Mixed Voices," by Henry W. A. Beale. ROBERT COOKS & Co.—"Going Home," song; "The Hyacinth," song. Composed by Celata.

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